JANUARY 1990 £2.50 $5.00

TV WORLD

International business magazine for television and video

PROFILE
USA Network's Buyer

JAPAN
OUT OF THE PAST, INTO THE FUTURE

SOAP OPERAS:
WORLD-BEATING SERIAL DRAMAS — BRAZIL, UK, CANADA

UNITED STATES:
SYNDICATION AND THE CABLE COUP

Television's Leading Lady.

Recognized Around the World.

Columbia Pictures International Television

© 1989 CPT Holdings Inc. All Rights Reserved

Editor
Ross Welford

Deputy Editor
Susan Eardley

Advertising Manager
Lydia Fairfield

European Sales Executive
Caroline Torrance

Publications Co-ordinator
Vanessa Collu

Group Classified Manager
Jonathan Hallett

Production
Rachel Eccleston

Publisher
Martin Jackson

Assistant Publisher
Eileen Dignan

Advertising Director
John Wooding

Correspondents
Amsterdam – Bill Third
Bangkok – Jay Adair
Belgrade – Alexander Pasternijak
Beirut – Mounir Abboud
Berlin – Bill Peterson
Brussels – Jean-Louis Erneux
Buenos Aires – Alfredo Pucciano
Colombo – B. C. Perera
Copenhagen – Jo Henderson
Dublin – Roger Greene
Geneva – Dominique Curchod
Helsinki – Gerard O'Dwyer
Hollywood – Peter Broderick
Hong Kong – Maggie Fox
Lisbon – Antonio Borga
Madrid – Jose Maria Villagrassa
Milan – Daniele Doglio
Montevideo – Andrés Rosenblatt
Munich – Wolfgang Fuchs
New York – Arnold J. Friedman, Kathy Haley
Nigeria – Laolu Ogunniyi
Paris – Paul Michaud, Jack Monet
Prague – Renate Vronska
Rome – Stephen Dembner
Rio de Janeiro – Brian Homewood
Sydney – Katherine Tulich
Tokyo – Roger March
Toronto – Daphne Lavers
Wellington – Lyn Williamson

Published by
International Thomson Business Publishing

7 Swallow Place,
London W1
Telephone: 01-491 9484
Telex: 27261
Fax: 01-355 3176
US toll-free number:
1 800 283 230 1
Canada toll-free number:
1 800 363 4129

International Representation:
New York: Sun Min Park
(212) 873 2271
Sydney: Alexandra Harris-Pearson
(2) 283 2788
Rome: Ingrid Hammond
(6) 361 4128
Japan: Kerichi Takefusa
(3) 746 0848

TV WORLD

International business magazine for televison and video

CONTENTS JANUARY 1990 VOLUME 13 NUMBER 1

Regulars

4 **World Round-Up**

32 **Events Diary**

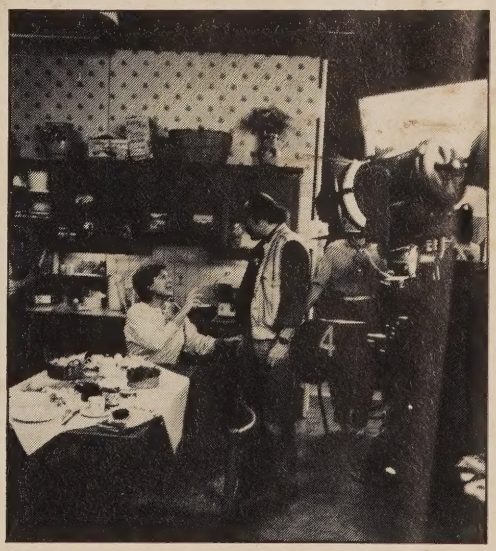
32 **Out-takes**

5 **Special Regional Report – Japan.** The 1990s are the years when Japan will extend its influence on the world's programming market to consolidate its success in the hardware trade. *TV World* surveys the progress so far. Plus NHK's video book, the rise of adult animation, an interview with Japan's most contentious TV star, and the essential guide to Japanese TV.

15 **Programming – Soaps and Telenovelas.** What is the secret behind a successful soap? *TV World* looks at the longest-running soap on UK TV and the international appeal of Brazilian novelas – plus a guide to the world's top soaps.

22 **Syndication Gone Soft.** US cable networks are usually last in the syndication chain, but last year they they pulled off some ground-breaking deals for hot movie packages. Concerned station operators wonder what will happen next.

26 **Buyers Guide.** *TV World* profiles Dave Kenin of USA Network.



(Left): Late night TV, Japanese style – see p.9. (Right): Germany's top soap, Lindenstrasse (see p.15).

TV World, all rights reserved. No part of this publication may be reproduced in whole or part without written permission of the publishers. USPS No. 762-610. Second class postage paid at Rahway N.J. and at additional mailing offices. Post Master send address corrections to **TV World** c/o Mercury Airfreight International Ltd. Inc., 2323 Randolph Aveune, Avenel, NJ 07001. TV World is published for personnel in executive and management positions in TV broadcasting and video production and distribution companies, governmental organisations and educational institutions concerned with TV and video. **SUBSCRIPTION RATES – ONE YEAR** UK £36.00. Eire IR£50. Europe £40 (US$64). Worldwide airmail £70 (US$112). **TV World,** ISSN 0142-7466, is published ten times a year **Typesetting and origination by:** Digital Typesetting, London EC1. Printed by Chase Web Offset, St. Austell and London.

THE EDITOR'S LETTER

The first NATPE of the 1990s will see American television professionals facing the most uncertain decade yet of TV's short history.

Change has always been a factor in any growing industry, but there seems to be more change ahead for television than anyone thought likely even a year ago.

And it is at Europe that most Americans are looking the closest, carefully scrutinising and attempting to interpret the unfolding events to see how they will affect the television scene. And they would do well to heed a note of caution.

In the last five years, European television has been undergoing a gradual and sometimes painful evolution – emerging from the restrictions of state-run broadcasting, to encourage slowly the development of more commercial television.

TV World has always championed the rights of private, commercial broadcasters, refusing to believe the doomsayers whose knee-jerk reaction is always that privatisation and more channels will *automatically* reduce the quality of television on offer. Programming quotas, for example, are an in direct result of this unthinking reaction.

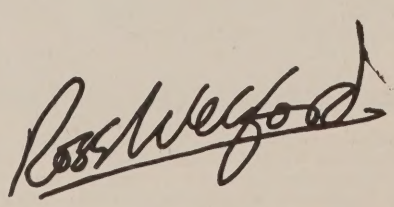
However, the idea – shared by many people both in the United States and elsewhere – that European TV is quality, but quaint and archaic, and needs a good, solid dose of commerciality to bring it to its senses – could neither be more wrong nor more insulting.

On a recent visit to the US, I was told by a leading American distributor that he regarded Europe as a "playground" for American programmers. He implied: "They're so dumb over there, they need us to teach 'em how to do it."

How very wrong. But how many TV professionals share that opinion – even slightly?

A Briton invented the television set. Then Britain invented television. And America invented commercial television. They are two different things, but not so different that one cannot cope with the other.

The emerging new channels in Europe – in Spain, in Scandinavia, in Germany, perhaps even in Eastern Europe before long – need support and certainly programmes. But they can do without attitudes that suggest they are incapable of working out a TV system for themselves.



NEWS BRIEFS

■ The Luxembourg Media Summit will be held in May providing an opportunity for transatlantic discussion on the economic, financial, policy and programming aspects of the television industry. Prominent figures attending the summit will include Silvio Berlusconi, Stephen Ross of Time Warner, Andre Rousselet of Canal Plus, Robert Maxwell and Richard Dunn of The ITV Association.

■ UK ITV company HTV is believed to be in negotiations to buy a significant stake in the US distributor Vetron Television and is looking at a takeover of the London-based Vestron Video International.

■ The four remaining vacant transponders on the European Astra satellite have been leased to the West Germany television channels Sat 1, RTL Plus and Pro 7. 'Teleclub a German pay-TV channel' is preview broadcasting on the satellite.

■ Turner broadcasting is emerging as the hot favourite for a takeover of MGM/UA, which has been the subject of attempted acquisitions for the past year. Arthur Price, former president and chief executive of MTM is to give up his rights to his 10 per cent stake in TVS Entertainment in the UK. In return Price will be able to set up in competition to MTM in the US.

■ Buyers are being sought for Qintex Australia's Seven Network. Overseas buyers will be permitted to acquire up to 20 per cent of the network.

■ Paramount Pictures Corporation has acquired a 49 per cent stake in the British production company Zenith. Paramount executives will take places on the board of Zenith. Charles Denton remains as managing director.

■ General D'Image, a subsidiary of Comapagnie Generale des Eaux, has launched a French comedy channel, L'Humeur. It transmits four hours a day to five cable systems and just under 10,000 subscribers in Northern France.

■ *USA Today on TV*, produced by GTG Entertainment, has been axed after 14 months in syndication. The number of stations airing the half-hour show had declined from 156 to 84.

■ The British government has published its Broadcasting Bill in which it sets out its proposals for a new broadcasting environment in the UK. According to the Bill the Independent Broadcasting Authority (IBA) and Cable Authority will be replaced by the Independent Television Commission; which will regulate all commercial television including satellite and cable. The channel 3 system of regional operators will be set up to replace the ITV system from January 1, 1993. The ITC will deterimine the area to be included in each region and the application fee for the 10 year franchises.

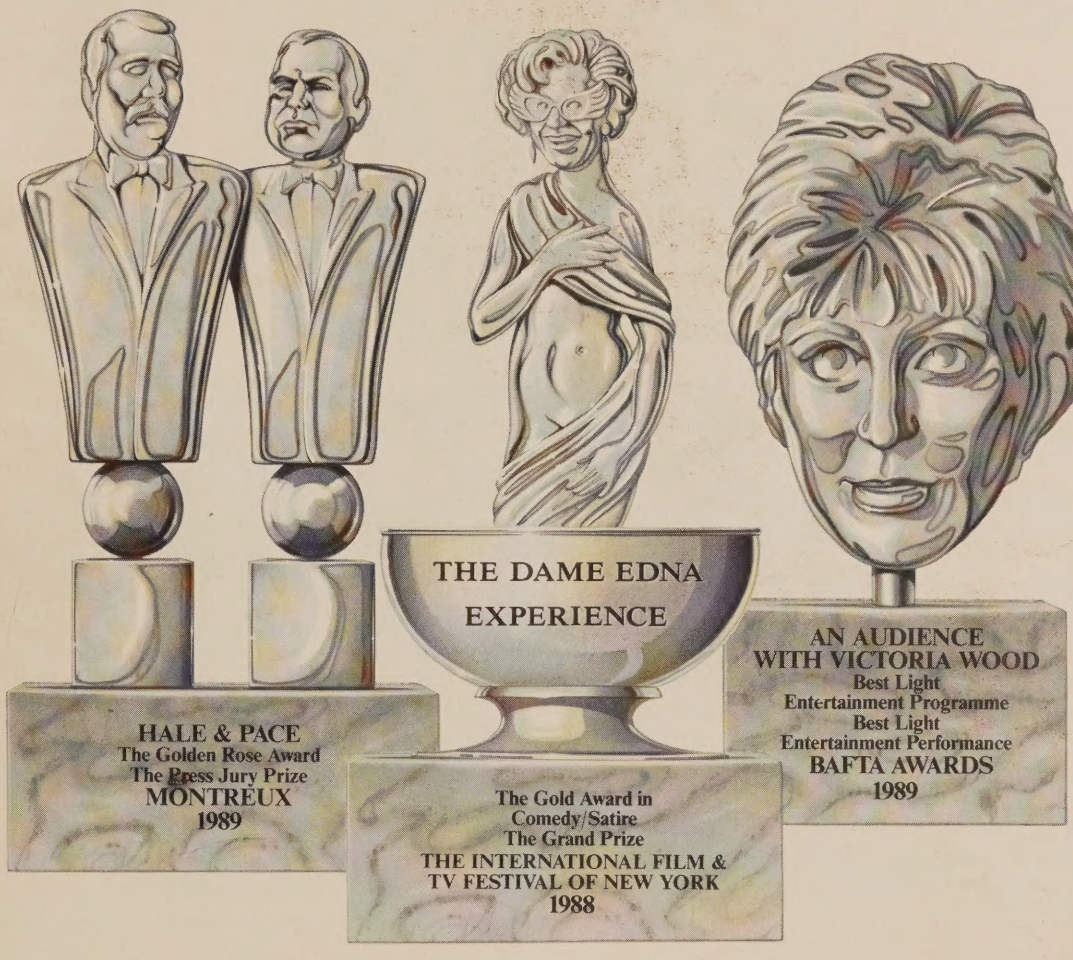
Applicants will have to meet certain programme quality and content requirements. The ITV will normally award the franchise to the highest bidder to pass the quality threshold.

The ITC is to establish a Channel 5. Channel 4 will cease to be a wholly-owned subsidiary of the IBA and will become an independent non-profit making organisation in competition with Channel 3 and Channel 5.

■ French channel FR3 is expected to scrap much of its Saturday afternoon and evening schedules to create a slot for the cultural channel La Sept. FR3 will take a direct feed from La Sept from 15.00-19.00 and 20.00-24.00.

■ Financially-troubled Australian entrepreneur Alan Bond is reported to be looking for a buyer for his stake in British Satellite Broadcasting. He currently has a 36 per cent stake, worth around £154 million.

Treat yourself to some of LWT's award-winning programmes.



Everyone likes a good laugh and LWT's laughs are better than most.
Who says so? The juries at Montreux, New York and BAFTA, that's who.
So award yourself and your audiences a chuckle and a chortle
by contacting LWT International, or visiting us at NATPE.

Stand No 941

South Bank Television Centre
London SE1 9LT
Tel: 01-620 1620
Fax: 01-928 8476 Tlx: 925620

LWT INTERNATIONAL

500 Fifth Avenue, Suite 1710
New York, NY 10110
Tel: (212) 869 1515
Fax: (212) 869 3693

Disney's festive European co-production

LOS ANGELES: Walt Disney Studios has joined forces with five foreign partners to produce *The Disney European Christmas Special.*

The 90-minute programme, which cost over US$2 million, is in association with UK's ITV, France's TFI, Italy's RAI-1, Germany's ARD and Spain's Catalonian TV3. The show, broadcast in primetime, has been sold to over 15 other broadcasters.

The programme includes visists to the Italian village of Collodi, where Pinocchio was created and a fairy-tale castle in Bavaria. Other programme segments feature international stars, such as Tom Jones and Ruth Pointer, singing favourites from Disney films. Throughout there are clips from Disney cartoons.

Each co-production partner provides its own presenter hosts who link the different segments of the show to create a customised programme for each of these markets.

Etienne de Villiers, President of Buena Vista International, Disney's international television distribution group, said: "We think this co-operation is an innovative way to meet each individual broadcaster's needs whilst providing them with production values that could not be achieved on an individual basis."

■ **Disney's Mickey Mouse and friends.**

■ Meanwhile, Walt Disney Television will produce a two-hour TV movie and subsequent series for the ABC network, in association with RAI-1 and writer/producer/director Lee David Zlotoff.

Plymouth, a science fiction story about the establishment of a human colony on the moon, will start production in early 1990.

International distribution will be handled by RAI-1 for all territories except the United States and English-speaking Canada, which will be done by Disney.

Cameras roll for NDR and Granada

HAMBURG: Granada Television International of the UK and NDR of West Germany have announced the first two films to be made under their joint development agreement with Viva Pictures, announced in January 1989.

Shooting Stars, a 90-minute movie for Channel 4, is the story of the kidnap of a football star by three out-of-work teenagers. It is written by Barry Hines (writer of the feature film *Kes* and the BAFTA-winning *Threads* for television), produced by David Jones and directed by Chris Bernard (director of *Letter To Brezhnev*). Filming in Manchester began in November. The executive producer is John Goldschmidt.

Murder East, Murder West is a 104-minute film made on 35mm for transmission on the ITV network. Filming begins in Germany in March 1990 on this thriller set in East and West Germany in the heady new world of freedom following the opening of the Wall. The film is to be made in English with a British cast.

Viva has a further four or five films for Granada and NDR currently at the discussion stage and titles will be announced over the coming months. □

Europeans take on US animation

LONDON: The European Broadcasting Union (EBU) is to provide 7½ million Swiss francs (US$4.7 million) for a 13-part animated series in an attempt to hit back at the large amount of American and Far Eastern animation currently on European TV screens.

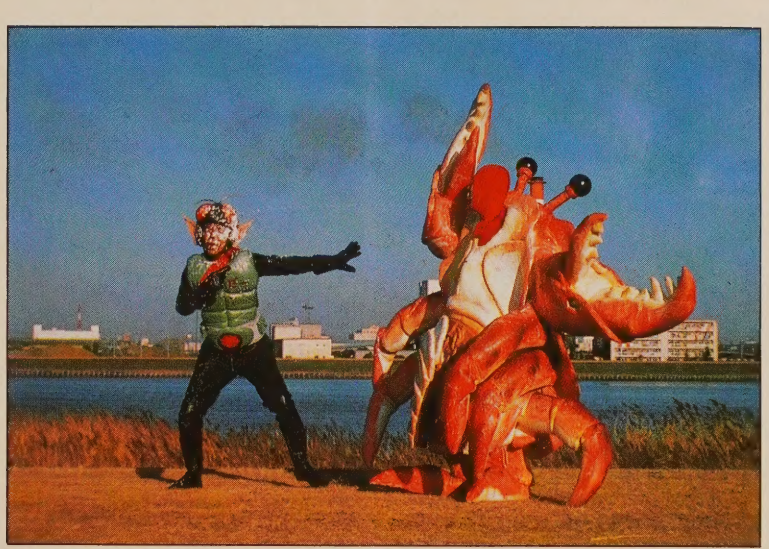
Entitled *The Animals Of Farthing Wood,* the series of half-hours will be based on the books by Colin Dahn. 15 members of the EBU will participate on the project. The programme will be made by Telimagination of the UK and La Fabrique of France. Each country will contribute money according to its size, the EBU's "points system."

The programme has come about after meetings of the EBU's "working party for programmes for children and young people." The chairwoman of the working party, Anna Home (head of children's programmes at the BBC) said: "Broadcasting for children is a cornerstone of public service broadcasting but it has often been an under-recognised and under-funded cornerstone. We are today in a situation where specialised children's broadcasting could disappear into a melange of so-called 'family programmes'."

The series, which is in full celanimation, will be completed by 1992, and distributed worldwide by BBC Enterprise.

Anna Home told *TV World:* "The genesis of the idea was that a lot of people on the working party were concerned about the amount of American and Far Eastern animation in Europe, and we decided that we should make something that was both European and commercial, that would be far better suited to our purposes. I would like to hope that it will be the first of many projects like this."

JAPAN



Never a nation to stand aside while the rest of the world ran ahead, Japan was the country of the eighties, and is primed to make a massive push onto the world's television stage in the coming decade. Having achieved domination of the supply of the hardware of television, the next step is breaking into programming, of which last year's Sony/Columbia deal was only the most prominent. Yet Japan remains highly idiosyncratic in its choice of programming – perhaps the hardest market for non-Japanese sales to crack – and is still experimenting with "western-style" presentation of some shows. Roger March reports from Tokyo.

Wanted: more programmes. TV shows with the popular appeal of TV Asahi's *Tunnels: Thanks To Everyone* (right) are in great demand – and with the proliferation of new programme outlets, demand will grow. Hence the rapid increase in Japanese interest in American TV and movie production companies. (see p.6).

Who's who and where's where: the TV World Very Useful Directory of Japanese Broadcasters. (See p.10)

NHK's bookmaking: launched at Mipcom last year, NHK's Visual Book is a massive project of production, co-production and acquisition, aimed at accumulating an "encyclopaedia of video". TV World looks at the operation and the programming that will be on it. (See p.7)

The essential guide to TV in Japan: including facts, figures, numbers, advertising revenue, the most popular programmes, ratings, programming trends. (See p. 9)

A rude awakening: sales of original animation for video are on the up, and attracting concern from social critics who question the value of "the other Japanese animation" – highly adult themes disguised as cartoons . . . (See p.12)

Stirring it up – Shoichiku Tahara is Japan's most outspoken broadcaster, shaking up the nation's hallowed institutions, and pulling in respectable ratings in the process. (See p.13)

Moving into movies

Last year's entry by Sony into Hollywood was only the most prominent of many recent moves to secure material for Japan's hungry viewers. Roger March looks at the scramble for popular programming to support the expanding hardware trade.

THE recent take-over by Sony of Columbia Pictures Entertainment symbolised the dilemma facing many Japanese corporations in this era of hi-tech entertainment. Sony's purchase was a large part of the company's strategy to recover from its disastrous video war in which its Betamax video format was soundly beaten by the VHS system developed by Victor (Matsushita Corp).

The US$3.4 billion purchase gives Sony access to the 2,700–film library (eg, *When Harry Met Sally*) and 260 television programmes (eg, *Jeopardy*).

The lesson Sony learnt from the Betamax failure has been heeded by many other hardware makers in Japan: developing good hardware is fine, but make sure you have the quality software so people will want to use it.

Interest in acquiring either the know-how to develop programmes or the programmes directly, is widespread. Of Japanese broadcasters, for example, Tokyo Broadcasting System (TBS) has linked up with trading house giant C.Itoh and the brewer Suntory to form media firm CST Communications. The results, unfortunately, were disappointing. CST paid MGM/UA US$15 million for a stake in three movies during 1987-88 only to see all of them flop with the public.

TBS's broadcasting rival, Fujisankei Communications, owner of Fuji Television, has been typically aggressive. The company has poured more than US$50 million into six movies in a deal with producer Jeremy Thomas, through its film distribution joint venture, Shochiku-Fuji. It has also invested US$10 million in London-based Enigma Productions, run by David Puttnam. Fuji covets Hollywood-style movies because of their high TV ratings potential back home.

'Wheel Of Fortune'– a sure-fire winner for new parent Sony.

Public broadcaster NHK's money-making arm, NHK Enterprises, teamed up with the large educational publishing house Gakken Publishing Co. to finance a US$50 million science-fiction fantasy *Crisis 2050* – the biggest Japanese-backed movie deal in history.

The irony of the software "crisis" in Japan is that TV broadcasters are showing a distinct lack of commitment about producing the material required. Media commentator Sadanoru Aoki suggests that declining production capacities may be one factor. "Japanese broadcasters have relied for too long on outside production companies", he says. The broadcasters may be slow off the mark, but not so other companies that sensed the business potential of programmes some time ago. Many major trading companies, for example, have been in the cable business for years.

Sumitomo Corp., the leading member of a major Japanese industrial group, bought into the US-based Intermedia Partners, a media organisation which recently purchased Cook Cable Television, a US cable network. Sumitomo believes cable will be big business in Japan during the 1990s. "We wanted to get the know-how from the States before the cable boom here really takes off", says Koji Tsurumi, of Sumitomo's Public Relations Dept. Sumitomo seems poised to do well. In Japan, it wholly owns one cable network and one programme supplier, and has formed a communication satellite company, Space Vision Network, with Mainichi Broadcasting and others.

Another trading house, Marubeni has put money into feature-length films, in addition to cable TV. So far it has released a Chinese historical epic, *Tonko* (Marubeni investment totalling about US$4 million) and an animated film *Arion* (investment: less than US$1 million); in June 1990, Marubeni's latest movie venture, *The Shadow of China* (investment: about US$4.2 million), about the 1997 reversion of Hong Kong will be released.

"Marubeni is very strong in media software", says John Tsukahara of the company's Information Business Division. "We see big potential in this area in the years to come, particularly in satellite communiations and audio visual software." Marubeni has teamed up with Sony to form a communications satellite network, Satellite Japan, the start of which depends on approval now before the government authorities. Not to be outdone, advertising agency Dentsu last year formed a 42-person feature-film unit and is reportedly discussing possible projects with major Hollywood producers. And in August 1989, JVC/Victor Co. signed a US$100 million joint venture deal with *Die Hard* producer Lawrence Gordon. Over a dozen Tokyo-based companies have set up film divisions since 1987, according to *Newsweek* magazine.

Programme provision also worries Japan Satellite Broadcating (JSB), the private sector consortium formed to run Japan's first commercial satellite broadcasting network. With the launch of the BS-3 satellite in the summer of 1990, and test broadcasting of Japan's first full commercial satellite broadcasting network to start in November, management realises success hinges on its ability to show quality movies and sports programmes. The most recent competitor in the broadcasting "star wars", communications satellite broadcasting (CS), will broadcast multiple channels (movie-only, news-only, etc) along the lines of cable TV.

Though CS is still in its infancy, if Japan's leading trading companies long-term commitment to developing the necessary programming is any guide, it will give NHK and other "new media" giants cause for concern. □

Japanese Newcomers to Hollywood

Sony (consumer electronics)	Purchased Columbia Pictures
JVC/Victor (A/V maker)	Investment in movie production
NHK (broadcaster) & Gakken (publisher)	Movie production
C. Itoh (trading house) & Suntory (distillery)	Investment in movie production
Dentsu (ad agency)	Movie investment/ production
Shochiku-Fuji (film distributor)	Movie production
Fujisankei Communications (media conglomerate)	Investment in movie production company
Tokuma (media conglomerate)	Movie investment /production

Known to be interested in movie investment:
Nippon Steel (steelmaker)
Sharp (consumer electronics)
Seibu-Saison (retailer)

Sell-thru: going by the book

NHK's sell-through push — 'Romance Of The Three Kingdoms'; Sumo; and (left) How-to . . .

NHK, a supermarket chain and a software manufacturer have teamed up on a massive sell-through project with a large appetite for programming.

JAPAN'S public broadcaster NHK has gone commercial. Concerned about the widening gap between rising production costs and income from subscribers' fees, NHK together with a giant retail group and a local video software maker, will sell mass-produced video throughout Japan and eventually around the world.

Called the NHK Visual Book the ambitious project aims to produce 300 titles at low prices thanks to mass-producing the videos: instead of the normal 3-4,000 copies made for distribution in Japan, NHK is producing 10,000 of each title. With 270 titles already for sale, that means NHK has produced 2.7 million videos so far. "Of these we have sold around 2 million since we began selling in October 1988," says Norikazu Yamamoto, vice president of NHK Enterprises, the sales and distribution arm of NHK.

The videos range from 1,880 yen (US$13) for animation and other children's programmes; 2,000 yen (US$13.80) for "How to . . ." videos on fitness, games, etc.; 3,000 yen (US$20.70) for golf, ski and other sports lessons; to 3,500 yen (US$24) for movies. (There are no restrictions on the number of titles that can be purchased, except in the case of a series, such as Taiga Drama).

The source of the videos falls into four categories:

- Straight copies of NHK progammes;
- New videos made by gathering material from a variety of NHK programmes;
- Material made especially for the Visual Book;
- Videos bought from overseas.

In quantity terms the Visual Book accesses each of the four categories equally.

With cheap rent-a-videos readily available at the corner store, isn't Yamamoto concerned about buyer resistance? "We want people to regard the Visual Book like they might a good book, or even an encyclopedia," he says. "We want to keep prices as low as possible so that people view the purchase of a Visual Book video as they would a book." Not surprisingly, "how to"

sports videos are the big sellers at the moment. The movies are mostly American films from the 1930s in the public domain.

"On the international scene," says Yamamoto, "we are looking to broaden our contacts with distributors and video software related businesses. Previously, NHK had no need to contact such companies, but if we are to promote the Visual Book abroad as well, we need a distribution base in major regions. That's why we launched a party at the recent MIPCOM conference." At that party, NHK issued an invitation to foreign rights-holders to approach the Video Book with potential material.

The Visual Book is being managed by a company called Visual Book Co. It is a three-way joint venture between NHK, the Seibu Saison Group, (which acts as the sales agent and sells the videos through its nation-wide department store and supermarket chains), and software maker Nihon Soft System. NHK sells all the videos to Seibu which then extracts a margin.

In attempting to keep prices as low, the Visual Book Company is devising some novel distribution schemes to get around the cumbersome and costly Japanese distribution system. One idea is to have newspaper boys act as sales agents. When he goes to collect the month's newspaper money, he shows the Visual Book catalogue at the same time. Another idea being considered is to sell the videos at electrical appliance chain stores such as Panasonic or Toshiba. □

Columbus

1992 - the Quincentenary of the Discovery of America

(26 half-hour animation series)

THE JUNGLE BOOK

"WOOD AND WATER, WIND AND TREE,
JUNGLE-FAVOUR GO WITH THEE!"
Rudyard Kipling

(52 half-hour animation series)

NIPPON ANIMATION CO., LTD.
10-11, Ginza 7-chome, Chuo-ku, Tokyo 104, Japan
Phone:(03)572-3261 FAX:(03)574-6284

NATPE '90
Booth #816

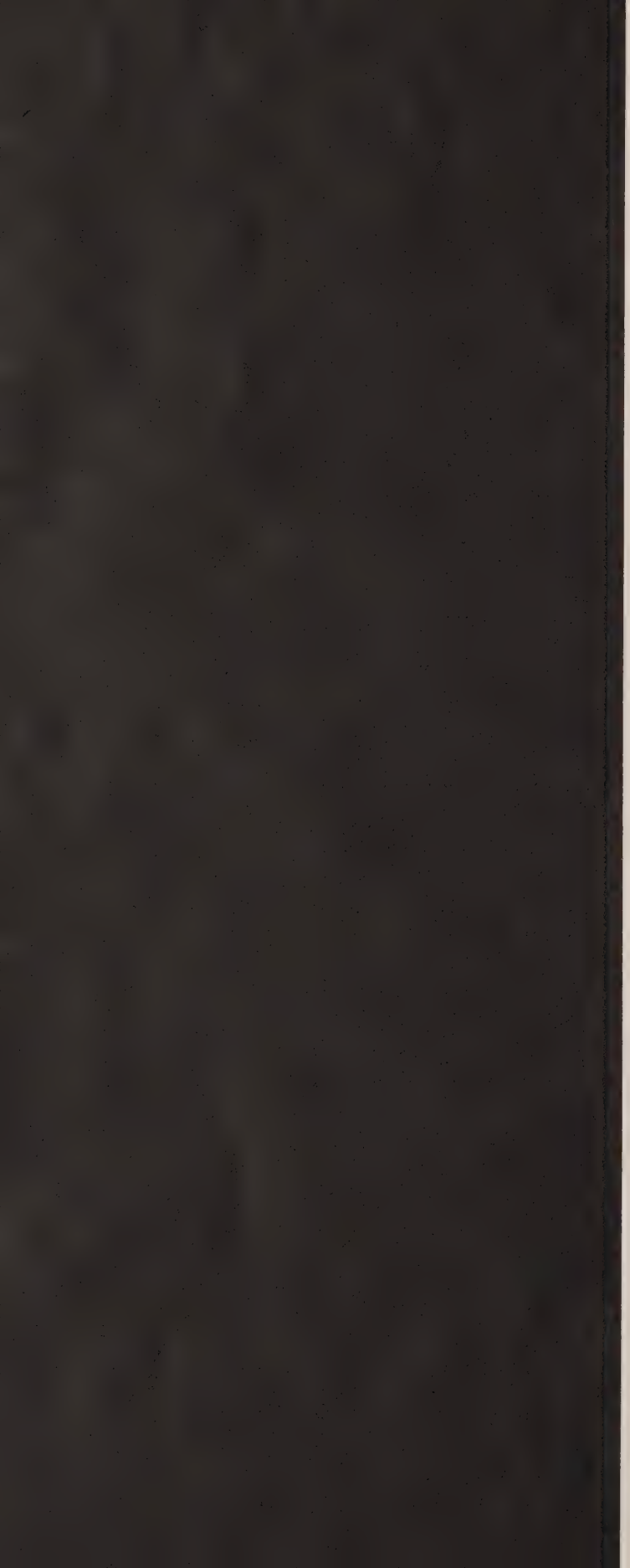
Distribution for Europe & Latin America

DORO TV MERCHANDISING, S.r.l.
Via Giuseppe Gatti, 8/A, 00162 Roma, Italy
Tel:(06)67.99.426 Fax:(06)83.17.255

©NIPPON ANIMATION CO., LTD./DORO TV MERCHANDISING, S.r.l./ABDABRA CINEMATOGRAPHIQUE, S.A. 1989

MAKE SURE OF YOUR TV WORLD TODAY

Complete and return the Subscription Card in this issue



MAKE SURE OF YOUR **TV WORLD** TODAY

Complete and return the Subscription Card in this issue

Making waves

Confrontation and disagreement have become the basis of one man's attempt to bring a new style of programme to Japan.

IN 1985, a respected print journalist had an idea for a unique Japanese TV programme. So he went around Tokyo knocking on the doors of several of Japan's major television broadcasters. His idea was picked up by TV Asahi, a station with lower ratings and one prepared to gamble on something new — and new his idea certainly was.

It was a live debate programme, focusing on one subject, and running for four hours from 1:00 on Friday nights. (This at a time when twenty-four hour television was still unheard of in Japan). Called *Asu Made No Nama Terebi* (All-Night Live Television), the programme has, in the four years since its birth, broken down some of the taboos that existed on TV in Japan and made many broadcasters rethink their notions about debate in a profoundly conflict-avoiding society. It has also made Soichiro Tahara, the programme's orginator, a cult figure in Japanese television.

Tahara is an unlikely candidate for stardom in the fickle world of Japanese commercial television. He is fifty-five years of age, short (even for a Japanese), serious-minded and outspoken — characteristics which appeal on NHK but are normally more likely to preclude people from mass appeal in Japan. Yet Tahara appears on two weekly shows and is highly sought-after as a political commentator, as an interviewer of politicians or as a talk show guest. Although he rejects descriptions of himself as a unique talent, choosing to explain his popularity in terms of changes occurring inside Japanese society, there is no doubt that his combativeness, and his ability to explain complex subjects in simple terms, sets him apart from his predecessors.

After a successful career in TV production, Tahara left to direct a full-length feature film, *Lost Youth Again,* in 1972 which received moderate critical acclaim. He quickly became disillusioned with the Japanese film world, however, and turned instead to a journalistic career with special interest in politics and the media. His years in the television industry provided him the contacts that would later serve him well. "My years as a director have given me a lot of influence in the television industry and other media," he says.

Tahara's ability to make hard-nosed television debate shows into good commercial television in a culture that traditionally frowns on confrontation has pushed TV Asahi's competitors in a similar direction. Because of Tahara's insistence that his discussion-com-debate programmes be several hours long, it is no wonder that he and NHK have started talking about a programme for 1990. Ostensibly free of concerns about ratings, NHK has the money, time and the influence (in getting politicians and other leading figures to appear) to produce a high-quality programme that suits Tahara's style.

The first taboo that Tahara broke on his programme was to discuss the role of the Emperor (including the question of war guilt), featured in late 1988 when the late Emperor Hirohito lay dying in hospital. Another perhaps even more forbidden taboo was discussion on the Buraku, Japan's little known "untouchables," a social class of outcasts. (Such is the emotive power of the word "buraku" that Japanese will warn foreigners in Japan never to utter it in public). "In the future, I want to look at the question of Chinese children of Japanese descent that were left in China after Japanese soldiers were repatriated at the end of the Second World War," he said. "Japan's Korean problem is another issue that the Japanese have yet to face up to." (Japan occupied Korea from 1907 to 1945 and distrust and dislike have marked relations ever since).

(Right) Soichiro Tahara, making waves on Japanese TV with his late-night programme (above).

Tahara belives that Japanese television is only now just beginning to treat information and news programmes with the same seriousness as the Americans and Europeans. "In the past, information was viewed as a 'light refreshment', not the main meal. That's why there are so many scandal and gossip shows reporting on the private lives of entertainers," he says.

Tahara is enthusiastic about the future. "I want to do a 24-hour debate programme on one subject of international interest, for example, German reunification, and tie-up with broadcasters in Europe and the United States."

Despite the obvious doubts about the commercial feasibility of such a venture, Tahara is confident that even commercial broadcasters might be persuaded to undertake such a large-scale project. □

The pull of drawn porn

Cartoons are not always wholesome family entertainment. Some Japanese video animation can be anything but. Trish Ledoux reports.

ONE OF the most disturbing trends in Japan these days comes not from economics but from cartoons. In the form of Original Animation Videos (OAVs), these animated features are produced for direct sale and typically feature themes that are anything but childlike.

Japan's adult video market (including but not limited to OAVs) has been estimated at US$7.1 billion annually. Popular OAVs can expect to sell over 50,000 units at an average price of US$90 to US$100 each.

Most of the 11,000 video rental shops in Japan stock adult videos, which are considered "soft porn" by Western standards. These videos are usually displayed separately, but can be purchased or rented by anyone over 20 years of age.

The first "etchi" (mild lechery) animation to be released in the OAV world was released in February of 1984 by Wonder Kids, titled appropriately enough *Lolita Anime I*. Six months later, Fairy Dust released the *Cream Lemon* series, allowing audiences to savour all the incest, lesbian bondage and paedophilia the barely post-pubescent three-girl cartoon cast could perform. A barrage of imitators followed, some of which are still producing soft porn animation today.

Mainstream animators such as Toei, TMS, Nippon and so on, are keen to dissociate themselves from this work. Yet there remain uneasy combinations: One of the major producers of OAV is Emotion, a division of toy conglomerate, Bandai.

OAVs are typically produced on a budget of approximately US$200,000, with production values rivaling the best that mainstream animation has to offer. The selection of videos has rapidly increased over the past few years; up from a scant six releases in 1984, to over 100 new features that were announced last year.

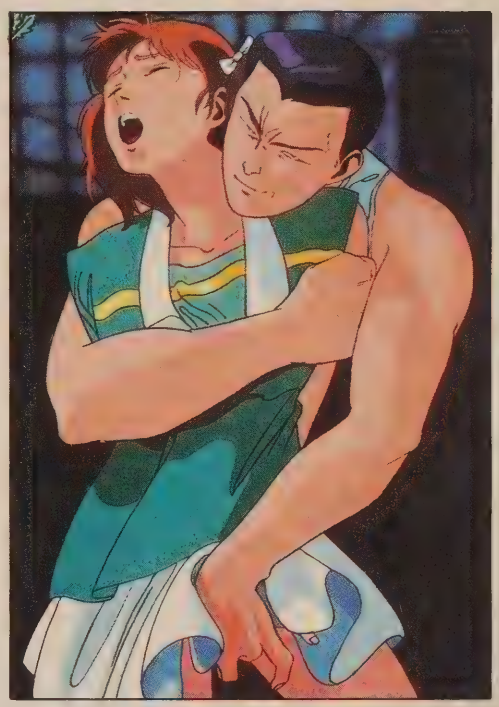
Although not all OAVs are pornographic, the majority seem to include at least some gratuitous nudity or violence, if only for the sake of principle. The only limit is pubic hair, the depiction of which is by law illegal in Japan.

"The situation has gotten out of hand during the last few years," says Frederik Schodt, author of *Manga! Manga! The World of Japanese Comics*. "Because of a very literal approach to censorship, artists are encouraged to draw women with the bodies of five-year-olds.

"Japanese society operates on a sort of herd mentality," Schodt says, "not only of readers but of artists. If one artist depicts (children as sex symbols), everyone else will . . . it's the Lolita complex."

Many social critics cite the 'Lolita complex' as a strong factor in a shocking series of murders in Japan last August which has stirred fear in the Japanese of the "Western-style" crime seen as inevitable with the westernization of Japan. Tsutomu Miyazaki, confessed killer of three young girls, told police that his dismemberment of one 5-year-old victim was inspired by a "fantasy" animation video. It was one of over 4,500 videos police discovered in his room.

Reaction to the brutal murders prompted television networks to postpone horror-movies scheduled for the week and a major video producer to stop selling particularly violent videos. Members of the industry are currently discussing voluntary regulations.



A scene from 'Urotsuki Doji'

The very worst of the unfettered OAVs offer rape, murder and dismemberment among their regular fare, but only Japan Audio Visual Network's *Urotsuki Doji* (Wandering Boy) whips them all together into a veritable feast.

Urotsuki Doji was originally based on the comic of the same name by Toshio Maeda. Comic books, or "manga," are popular with every segment of the Japanese population, are issued weekly, and sell in the millions, covering everything from the most simple children's humour to graphic scenes of rape and murder.

The infamous *Rape Man* manga, published in a bi-weekly comic that sells about 400,000 copies a month, features a masked man who sets off with handcuffs to conquer his "targets," hired by the men who want to punish bad wives or lovers through rape.

Schodt compares the situation of an American visiting Japan for the first time to a Puritan confronted with a typical American video rental shop. "The first reaction is disbelief at the level of violence and eroticism in the media," Schodt says. "Americans are conditioned to look at comics and animation as if they were for children. In Japan, this is not so." □

We supply a variety of Magic, *Action,*

THE FANTASY OF ANIMATION

Humor, *and Romance.*

The fantasy always comes from TOEI ANIMATION

TOEI ANIMATION CO., LTD.

All rights reserved.

MAIN OFFICE : HAKUHO BLDG., 5-17-11 SHINJUKU, SHINJUKU-KU, TOKYO, JAPAN TEL : 208-5398 FAX : 205-1676 TLX : 02323341 TOEIAN J
STUDIO : 2-10-5 HIGASHI-OHIZUMI, NERIMA-KU, TOKYO, JAPAN TEL : 978-3115 FAX : 978-3121
REP. FOR EUROPE : TOKYO BUSINESS CONSULTANT S. A. R. L. 15, RUE DE LA PAIX, 75002 PARIS, FRANCE
TEL : 42. 96. 55. 05 FAX : 40. 20. 93. 89 TLX : 212158 TB PARIS / MR. TAKAO MATSUMOTO
REP. FOR U. S. A. : (PRODUCTION) MRS. TERUKO HOZUMI 19453 TWIN HILLS PLACE, NORTHRIDGE, CALIFORNIA 91326, U. S. A.
TEL : 818-360-3767 FAX : 818-368-9136
(FILM SALES) UST CORPORATION, 20695 S. WESTERN AVENUE, SUITE 112, TORRANCE, CALIFORNIA 90501, U.S.A.
TEL : 213-533-4090 FAX : 213-533-0949 TLX : 6975581 USTOZ UW / MR. HITOSHI KONDO

TV Trends

■ **Late night programming** (24.00-2.00) has become competitive over the past 12 months. In the past, late night programmes were a testing ground for fledgling production staff who concentrated on a low-budget mixture of comic, the crude or the trendy. With the experiments came some successes, most notably *You Do Like Cats!* a 30-minute ad-lib comedy with three sharp young actresses. Also, 24-hour television, which began in October 1989 has helped the popularity of late-night TV programmes.

■ **News programmes** have increased 46 per cent since 1984. TV Asahi's top-rating *News Station* (Mon-Fri, 22.00-23.15; average ratings 16-18), hosted by fast-talking Hiroshi Kume, sparked a "news war" which saw TBS try – and fail – to lure viewers away, first by a clone in the same time slot, and then by a second clone that starts an hour later.

■ **Average viewing time** per individual and per household has hardly varied during the 80s, although more Japanese over 50 are watching TV and fewer women 20-39. In terms of programme type, the two biggest declines in viewing time have been animation (35 per cent) and music programmes (32 per cent); meanwhile, "soft" information shows (gourmet and travel have risen 25 per cent).

■ **TV advertising** in 1988 saw the appearance of many companies advertising on TV for the first time, a result of the need to boost corporate identity and raise name recognition in order to attract the top university graduates amid Japan's growing labour shortage.

■ Foreign programmes continued to rate dismally. NHK broadcasts *Dynasty* weekly (Saturday 22.00-23.00) in a complete turnaround from usual programme fare. Why it does not show a regular, quality British or US drama is unexplained. (It shows the occasional US made-for-TV movie and has run *Sherlock Holmes* over the past two years.) TBS consigned *The Cosby Show* to the backwater of Saturday morning before off-loading it to NHK who broadcast it on the BS satellite network.

■ **Cable Television** "Japan is more than 10 years behind the US," according to Nippon Cable Television V-P, Minoru Kobayashi. Cable spread quickly in the US because of the existence of the three TV networks. Japan, however, developed nationwide TV reducing the need for cable."

Although Kobayashi feels that the appearance of communication satellites will accelerate the spread of cable he is nevertheless pessimistic about new groups attempting to enter from scratch now. "Installation costs are very high, particularly in urban areas where operators face daunting procedures and negotiation with local government agencies and public facilities organisations in getting even a short distance of cable laid."

Getting quality programmes is another problem. Kobayashi says there are now several good programme suppliers in Japan, but more will have to appear if cable is to really spread. "Films, as well as entertainment and sports programmes will be very important, with films and sports being the main specialist channels in the future. □

Japanese TV: essential facts

Numbers

■ In a population of 121 million people, there are 71 million TV sets.
■ There are 30 million VCRs, a 71.5 per cent penetration of households.
■ There are 103 commercial TV broadcasters (48 VHF and 55 UHF), covering 6,563 stations.
■ In March 1989, 450,000 households had TV sets with built-in teletext receivers.
■ Average household viewing time in Tokyo is 7 hours, 56 minutes daily. An individual watches an average of 3 hours 48 minutes daily.

Advertising

■ Advertising expenditure on TV in 1988 was ¥1.32 trillion (US$9.4 billion), made up of ¥1.18 trillion in media costs and ¥130 billion in production costs.
■ The Dentsu advertising company controls nearly a third of "golden time" (primetime) advertising slots.
■ A 15-second commercial in primetime costs an average of ¥900,000 (US$4,430). Sponsorship of a 30-minute show costs ¥1.9 billion.
■ Advertising is self-regulated by the National Association of Commercial Broadcasters (NAB). The total volume of commercials may not exceed 18 per cent of broadcasting hours a week. Primetime restrictions are three minuted per 30 minutes of programming.

Programmes

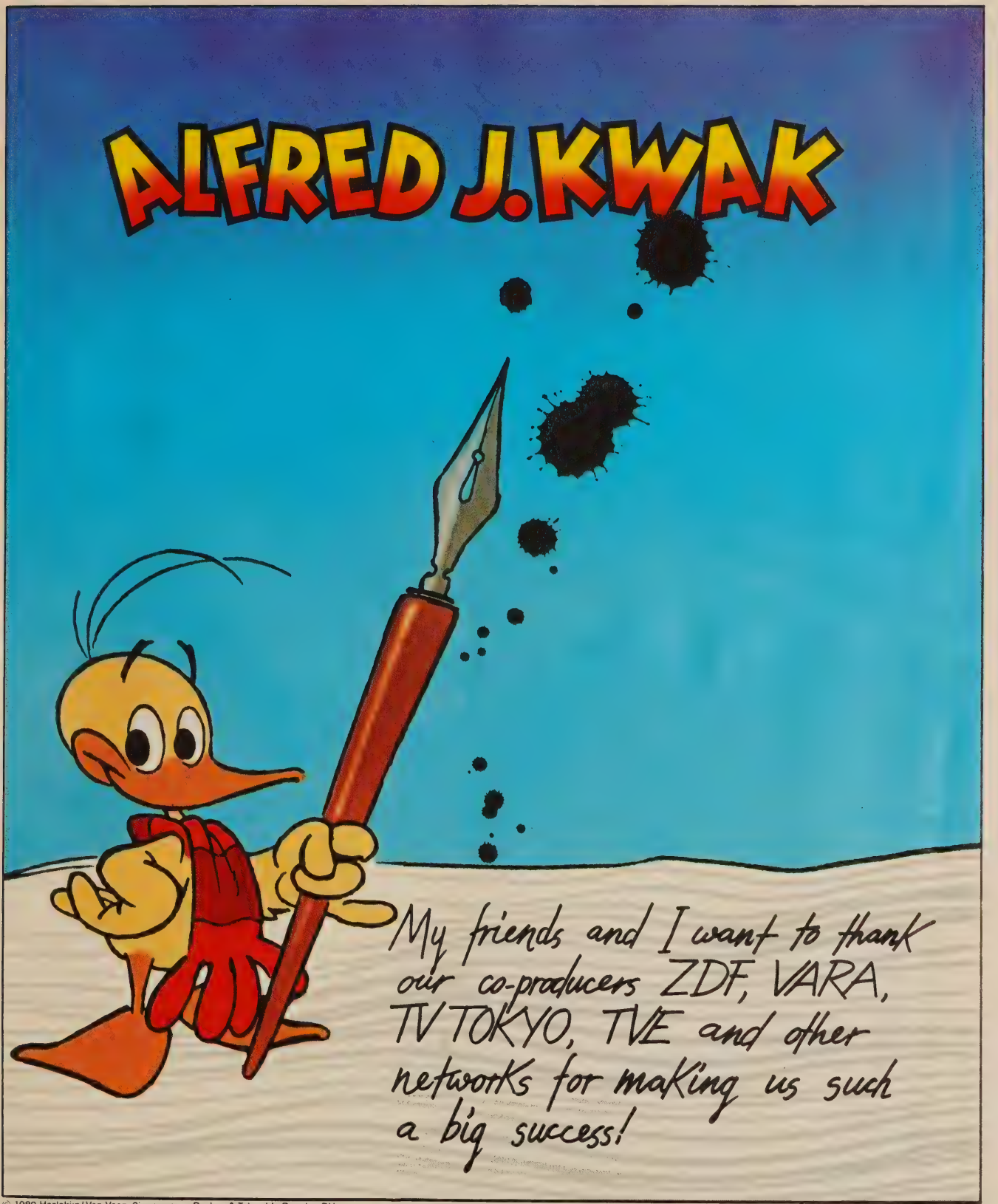
■ The all-time highest-rating programe: *The Red & White New Year Song Festival* (NHK, 1978), with 77.1 per cent of viewers.
■ The TV series with the biggest budget: NHK's *Taiga*, a 12-month weekly (mostly period) drama; around US$7 million annually.
■ The most popular sport on TV: the marathon. The Fukaoka and Tokyo annual marathons rate well over 20 per cent.
■ The all-time most popular foreign programme in a regular schedule was *Colombo* on NTV, first shown in 1982; 4-5 episodes are shown each year, (average rating 14 per cent).
■ The biggest imported flop: *Dallas*, rating only 8 per cent at its peak when it was shown on TV Asahi between 1981-83.
■ Japanese TV's low-point: *Tissue Time* (TV Asahi), a segment on a now-defunct late-night, a raunchy show in which a writhing naked girl simulated sex.

General

■ The Fuji Sankei Group, owners of Fuji-TV, reportedly paid Ronald Reagan US$2-3 million to visit Japan last October in an effort to enhance its corporate image.
■ Japan's most popular TV performers: Sanma Akashiya (male comedian) and Kuniko Yamada (female comedian).

Prices

■ Japan generally purchases very few programmes from abroad, both because of audience preference and because domestic production costs are relatively low. Dramas and documentaries will sell to NHK for US$15,000 to $30,000 per hour. Commercial stations generally pay slightly more.


ALFRED J. KWAK
My friends and I want to thank our co-producers ZDF, VARA, TV TOKYO, TVE and other networks for making us such a big success!

© 1989 Harlekijn/Van Veen, Siepermann, Bacher & Telecable Benelux B.V.

TELECABLE® Benelux bv
Prinsengracht 532/1017 KJ Amsterdam–Holland
Tel.:(31–20)275022/Fax:(31–20)242273/Telex:15043 prins nl
'A Dennis Livson Company'

■ Who's who, what and where . . .

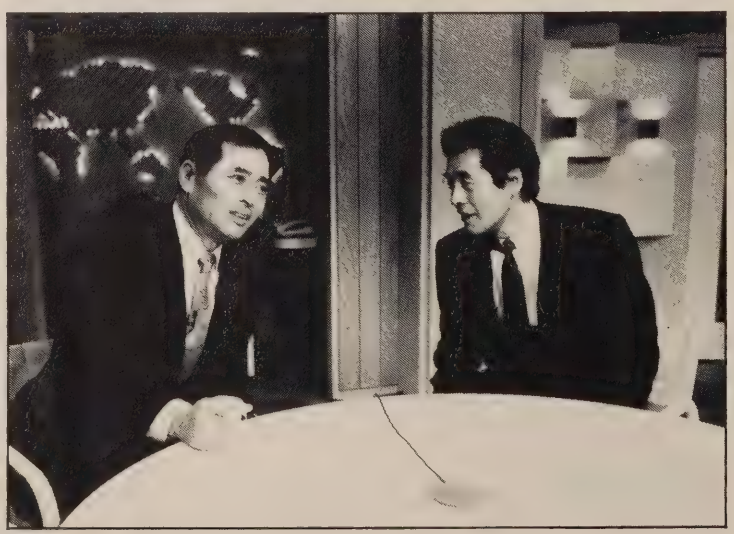
NHK (Japan Broadcasting Corporation)
Tel: 465-1111. Telex: 22377. Fax: (03) 485-6218
Two channels (general and educational)
Public service/no commercials
Chairman: Keiji Shima
Chief, Programming Department: Seiji Oki
Executive Vice-President, NHK Enterprises: Konosuke Suzuki (responsible for international business)

NHK's financing comes almost entirely from reception fees collected by retired men and women in a door-to-door campaign conducted year-round (about US$95 for colour TV and US$170 per year if the viewer has satellite TV). Income in 1989 was 391 billion yen (US$2.80 billion) of which subscriptions from law-abiding Japanese amounted to 364 million yen (US$2.6 billion, against expenditure of 406 million (US$2.90 billion). Other incomes comes from copyrights, patent commissions and a subsidiary from the government for Radio Japan broadcasts. NHK Enterprises is the sales arm of NHK, allowing it to circumvent the law that prevents NHK from earning revenue through sales. NHK has approximately 15,000 staff.

NTV (Nippon Television Network Corporation)
Tel: (03) 265-2111. Fax: (03) 263-6008
President: Yoshio Sasaki
Managing Director, Sales Promotion Division: Noritada Hosokawa
Managing Director, Programming Department: Toshiaki Baba

Japan's oldest commercial TV broadcaster having begun in 1952. Main programming strengths are talk shows, period dramas and baseball. The Nippon News Network (NNN) has 29 affiliated companies. NTV's strategy this past fall and winter is to aim at capturing the Saturday night audience through a variety of comedy and talk programmes. NTV had 1,419 employees as of July 1989.

Takeo Morimoto (right) formerly of TBS's 'Primetime' interviews the manager of the Yomiuri Giants, the baseball team owned by parent company of TBS's rival, NTV. (Morimoto left 'Primetime' last year, after a sex scandal involving one of the programme's staff).



TBS (Tokyo Broadcasting System)
Tel: (03) 584-3111. Telex: J24883. Fax: (03) 505 1584
President, TBS Inc: Izumi Tanaka
President, TV Production Division: Atsuo Suzuki
Vice-President, Division of Overseas Programme Sales: Yoshihide Tanimoto
Managing Director, TBS Inc.: Hirozo Isozaki
Head of Acquisitions: Kaye Kannh

TBS is the only Japanese commercial broadcaster with both radio and TV licenses. It aims to project a high-quality image but sometimes falls short. Its JNN news network has 25 affiliate stations. As of April 1, 1989, employees totalled 1,664.

Fuji TV
Tel: (03) 353-1111. Telex: FJ25948. Fax: (03) 353-1111
President: Hisashi Hieda
Executive Director in Charge of Programming & Entertainment Department: Yashushi Mitsui
Senior Director of Sales & Marketing Division: Atsuyoshi Numata (of Fuji Sankei Communication International Inc. – a subsidiary of Fuji TV).

The television broadcasting arm of the giant Fuji-Sankel Communications Group. Fuji is affiliated with 25 stations nationwide. The clear leader among commercial TV broadcasters in revenue and ratings. Total employees as of October 1, 1989 were 1,187.

TV Asahi
Tel: (03) 587-5111. Fax: (03) 505-3539
President: Koichiro Kuwata
Managing Director in Charge of Programming & Production: Kyuemon Oda
Managing Director: International Department (Acquisitions): Yasubumi Hiyoshi

Owned by the Asahi Newspaper Group. TV Asahi's fortunes rose on the popularity of one show, *News Station*, which sparked a war in news programmes. The ANN nationwide news network incorporates 19 affiliates. TV Asahi had 1,321 full-time staff as of October, 1989.

TV Tokyo
Tel: (03) 432-1212. Telex: J28475. Fax: (03) 437-9375
President: Naomichi Sugino
Managing Director in Charge of Programming & Production: Isamu Yamazaki
Managing Director Acquisitions Department: Norio Miyanaga

Largely owned by the Nikkei Newspaper Group, a financial publications conglomerate. The smallest and youngest of Tokyo's Big Five TV broadcasters, it suffers from low budgets and a lack of top-quality TV presenters. Has only six affiliates, and 12 other "friendly" stations to which they sell programmes. 657 employees as of July 1, 1989. □

Street's ahead again

Like tea-drinking, soaps have become a great British institution. For the past five years the top ratings have been dominated by Britain's *Coronation Street* and *Eastenders* reports Mairead Murtagh.

NEXT YEAR *Coronation Street,* produced by Granada TV for the ITV network, will celebrate its thirtieth birthday, making it the world's longest-running TV serial. In that time it has been seen in all five continents and is presently airing in Australia, New Zealand, Canada, Ireland and the United States.

The programme has endured swings in popularity, but in the last ten years has only rarely been out of the top ten programmes. This year, a new producer has revamped the show again.

Coronation Street is aired for half an hour every Monday, Wednesday and Friday in primetime. Monday's episode is repeated on Wednesday afternoon and the remaining episodes are repeated in an hour-long omnibus on Saturday afternoon.

Its main rival for the top-slot, the BBC's *Eastenders'* has a half-hour primetime slot on Tuesday and Thursday with an hour-long omnibus repeat on Sunday afternoon (14:00).

In January an ombibus edition of *Coronation Street* was launched "to satisfy public demand," said Granada. Coincidentally, in the same month, the programme moved to the top of the ratings for the first time in three years, ousting *Eastenders*. Until that time viewing figures for *Coronation Street* had been based on a single screening whereas *Eastenders'* figures had included the Sunday repeat: an obvious weighting to which Granada objected, until *The Street* got its own omnibus edition.

A change of producer has also breathed new life into the show. The action no longer centres solely on the street itself but has broadened its scenario. For example, one character has moved out of the Manchester street to a flat in London's docklands and another co-owns a cafe in a different street. Such realism is a new departure for an old-fashioned format. The street itself — a row of terraces — is of a type increasingly rare in the UK today, and fairly alien to most viewers.

However, the programme remains conservative. There are certain themes, such as Aids, which it will not touch upon, since they would not fit easily with the style of the show. According to a spokesman, the aim is that the viewer should feel "on an upper" when each episode comes to a close.

Eastenders, on the other hand, has already dealt with the Aids issue. With realism as its main aim, this soap is depicting "a lively East End community in a depressed inner-city area."

Ladies first: Bet Gilroy and Rita Fairclough, of 'Coronation Street' (top); Pauline, Ethel and Dot of 'Eastenders'.

Eastenders is only five years old but already it is broadcast in ten countries. It has been rumoured in some of the UK's Sunday papers that plans are afoot to axe at least five of its characters, in an attempt to maintain interest and regain the top-slot. So far its producers have not confirmed this.

What is certain is that both soaps have carved out their own niche in the market. Their position is aptly summed up by Wendy Richards who plays long-suffering mother and housewife Pauline Fowler in *Eastenders:* "*Eastenders* is like a pair of stiletto heels, *Coronation Street* is like a pair of comfortable slippers."

Britain's Top Soaps

(November 12-19, 1989).

1. *Coronation Street* (ITV, av. viewers: 19.3m).
2. *Eastenders* (BBC, av. viewers: 18.1m).
3. *Neighbours* (Australian, on BBC, av. viewers: 18.0m).
4. *Home & Away* (Australian, on ITV, av. viewers: 11.4m).
5. *Emmerdale Farm* (ITV, av. viewers: 11.1m).
6. *Brookside* (Channel 4, av. viewers: 5.83m).

Source: BARB.

Global soap

■ United Kingdom

Coronation Street (highest rating show on television in the UK)
Produced by Granada for the ITV network
Began in 1960 and has become a household name in the UK.
Viewing audience week ending November 19, 1989: 21.24 million.
Overseas sales: since 1960 the show has been sold in 18 territories and is currently on air in Australia (ABC), New Zealand (TVNZ), Canada (CBC), Eire (RTE) and the US (PBS).

■ United States

Young and the Restless
Produced by Bell Phillip Productions and Columbia Pictures TV.
Season to date rating: 8.3/share: 30
Overseas sales: 12 territories including France (TF1), Italy (Rete 4), Canada (Global), Australia (Nine network), Germany (Beta Taurus), and New Zealand (TVNZ-TV1).

■ West Germany

Lindenstrasse
Produced by WDR (Cologne) and Geissendorfer Productions for ARD
Began in 1986 and is Germany's only soap opera
Week ending November 26, 1989 ratings:
33 per cent (households)
12.3 million (viewers 6+)
(Adults over 14) 23 per cent
Overseas sales: Australia (SBS) Subtitles.

■ France

En Cas de Bonheur
Produced by TF1 and SFP for TF1
Began in June 1989 and is intended to be a particularly French variety of soap.
Audience share: 32 per cent (aired at 11.00)

■ Australia

A Country Practice
Produced by JNP Productions for the Seven Network
Began in 1981 and is the longest running serial on Australian TV
Average ratings: 28-30.
Overseas sales: include UK; Ireland; France; Germany; Spain; New Zealand; Indonesa

World opens up

Since the early success of Isaura The Slave Girl, the rest of the world has turned or

fits and a worldwide presence . . . Who cares if the productio

IT IS PROBABLY easier to list the countries where Brazilian soap operas have *not* been shown than those where they have. At one stage or another, more than 100 countries have bought *telenovelas*. They are currently being screened in 44. The mighty TV Globo earns between US$15 and US$20 million annually from exports of its *telenovelas*.

Traditional markets have always been countries which, in terms of culture and language, are similar to Brazil. Novelas currently occupy primetime slots and are among the top-rated programmes in Portugal and virtually the whole of Latin America.

But in the last ten years, the Brazilians have begun to sell *novelas* to European, African and Asian countries. As global demand for programmes increases, the appeal of a series with over 200 ready-made episodes is obvious. Nevertheless, these productions have a particular style which is not always suitable for some countries' primetime audiences. In many of these places, particularly in Europe, they are shown at off-peak hours or on smaller channels.

In many countries, however, public response has been overwhelming. TV Globo's *Sinhá Moça* was so popular in China and the Soviet Union that Lucelia Santos, the leading actress, would be mobbed by fans in either country if she appeared on the street. Manchete had a similar success in Cuba with *Dona Beija*, which was even compulsive viewing for Fidel Castro who invited actress Maitê Procença to visit him.

Other unlikely destinations for novelas have included Cameroon, Indonesia, Poland, Nigeria and the United Arab Emirates.

But according to Jorge Adib, director of Globo's international department, "the country which most surprises me is Germany." Daniel Filho, Globo's leading novela director, expressed a similar opinion: "I don't understand why a *novela* is a success in Germany or Russia because I make it for my public, the Brazilians."

According to Mr Xerxes Guszmal, Manchete's marketing director, it is the *novelas* set in the past that are the best sellers abroad, particularly to countries with different cultures from Brazil. *Dona Beija*, Manchete's most exported novela is an example of this – it was sold to 27 countries from East and Western Europe, Scandinavia, the Carribbean and South America.

Similarly, Globo's best-seller abroad was also a *novela* set in the past – *Escrava Isaura* (Isaura The Slave Girl). It was this *novela* which began the export of Brazilian novelas to European and Asian countries. Since then, Globo's most successful exports have been *Roque Santeiro* and *Sinhá Moça*. (see chart).

But is was *Isaura* that provided the impetus for much of Globo's subsequent international growth.

In the UK, in 1984 the then-new-born

Channel 4 used *Isaura* as a statement of its intent to provide the British public with something different. Ratings were poor (but Channel 4 always had poor ratings back then). Nevertheless, the station was confident enough of its reception to buy two more: *Dancin' Days* and *Dance With Me* (Bailar Conmigo).

Dance With Me is currently being screened on Channel 4 on Saturday lunchtime, an alternative to the sport offered on the other channels, although it still does not appear in Channel 4's top 30 programmes.

Joyce Jones, the Senior Editor of Purchased Programmes at the channel, said: "*Isaura* worked extremely well for us, and so have the others." Production values, he added, are "variable. *Isaura* was a period drama, and the costumes were very good. But I thought the sets were a bit off. But on the whole the Brazilian programmes hold up very well to a lot of European material."

Globo provides the programmes in a format edited for Europe, with episodes of various lengths. Between 30 and 37 minutes is typical. This means that Channel 4, for example, must further edit the programmes down to 25 minutes.

"The main problem we have is the language," says Jones. "Dubbing – as we did with *Dancin' Days* – is expensive, and subtitling – like *Dance With Me* – means you lose a lot of your audience."

Meanwhile, viewers in Spain are preparing for an onslaught of Brazilian soap, following the sale of 1.040 hours to Antenna 3, one of Spain's new private channels. Wildcats (Gata Falvaja) and Roque Santiero will be stripped every day from January, according to the head of Globo's London sales bureau, Roberto

to novel soaps

he Brazilian phenomenon of *telenovelas*. Lust, greed, wealth, romance. Large pro-

alues are erratic? Brian Homewood reports from Rio de Janeiro.

(Left) Brazil's number one soap, 'Tieta', starring Betty Faris (right), currently pulling in 69 per cent of viewers on weeknights. (Above) 'Roque Santeiro': international best-seller.

Fillipelli, who can be held responsible for much of the novelas' penetration into Europe.

Fillipelli becomes animated when talking about the sales he has made, reeling off lists of countries that have shown his programmes, like a boy reciting baseball scores: M6 in France, TVE in Spain, SVT Sweden, Danmarks Radio, ERT in Greece . . . The vast majority of Globo's overseas business is done in *novelas;* their popularity in Italy supports a Rome sales office. Globo is particularly relieved to be on speaking terms once again with Silvio Berlusconi: the two have locked horns recently over the ownership of Tele Monte Carlo.

Globo, in fact, excercises such dominance over the market in novelas that nobody else really comes close. Manchete has only one novela currently running abroad: the popular *Dona Beija* has been seen in most of South America as well as Spain, Sweden and France and several other countries. SBT so far has made no sales abroad. Only Televisa, the massive Mexican producer/distributor/broadcaster comes close in the scale of its operations and output.

Like everyone else in the world, Brazilian executives see Europe as a lucrative developing market. Manchete, for example, has recently signed an agreement with the Magnatel distribution group in Germany, which will redistribute *novelas* to Poland, Luxenbourg, Greece and Sweden. Rosaly Bloch, a director of Manchete, said that the network intends to "look more and more to Europe."

And – inevitably – a co-produced *novela* is on the horizon. Globo is actively looking for a co-production partner in Europe. A script is being prepared, and although no-one at Globo would name names, discussions with one company are said to be "progressing satisfactorily." Given Globo's presence there, an Italian company would appear to be a logical choice.

Brazil's television executives put this export success down to effort. Says Adib: "We put more money into our productions. In the United States, for example, a soap opera is a second or third-rate production for them, referring to day-time soaps. "In Brazil, we produce our *novelas* for primetime television."

He points out that there is considerable difference between American or British soap operas and Brazilian *novelas:* whereas the former consist of one or two hours a week and can continue for years, the latter is shown for one hour every night and has a limited number of chapters – 180 is the usual number, although earlier *novelas* were shorter.

IN ALL, Brazilian television has turned out nearly 500 *novelas*. The main producers early on were the now-defunct TV Excelsior but since 1970 Globo has been by far the biggest producer. It currently makes around 1000 hours of novelas every year.

The network shows three *novelas* at any one time and the episodes are shot between two to three weeks in advance (five days are required to shoot six one-hour episodes). In addition, work on a new *novela* begins three to four months in advance which means that during a busy period Globo could be working ►

Novelas' best-sellers

Dona Beija (Manchete)
Now showing in: Argentina, Bolivia, Chile, Colombia, Ecuador, Paraguay, Venezuela, Costa Rica, Honduras, Spain, Switzerland, Sweden, France, Luxembourg.

Sinha Moca (Globo)
Now showing in: Australia, Austria, Belgium, Canada, China, Cyprus, Spain, Iceland, Macau, Malaysia, Morocco, Poland, Sweden, Togo.

Roda de Fogo (Globo)
Now showing in: South Africa, Canada, Greece, Angola, Bolivia, Curacao, Ecuador, Peru, Uruguay.

Direite de Amar (Globo)
Now showing in: China, Denmark, Spain, Turkey, Colombia, Cuba, Nicaragua, Paraguay.

Roque Santeiro (Globo)
Now showing in: Argentina, Chile, Colombia, Peru, Dominican Republic, Uruguay, Venezuela.

Information supplied by Globo and Manchete.

on five or six novelas at the same time. "It's a factory," said Filho.

To operate what is virtually a *novela* production line, Globo uses ten studios in Rio, plus locations and a staff of 1,900 people. The operation is so smooth that producers from France, Spain and Italy have all visited the studios to see how it works.

Domestic market

While the *novelas* continue to sell abroad, it is the domestic market that they are aimed at and at home they occupy a large proportion of the primetime slots and win the top ratings.

Globo shows only *novelas* between 17.50 and 21.30 every night from Monday to Saturday (apart from a 40-minute break for the news). The same *novelas* occupy the same slots every night and normally last for around six months before making way for a new one.

The three currently being shown are *O Sexo dos Anjos, Top Model* and *Tieta*, the latter occupying the peak 20.30 slot. In addition, the network shows a re-run of an old *novela* during the afternoon.

Ratings for Globo's *novelas* are in the 50s and 60s (sometimes reaching the 70s) and are only usually beaten by Globo's news programme (*Jornal Nacional*) or an important football match. Half of Globo's annual revenue of US$500 million comes from novelas.

Manchete, meanwhile, is currently showing *Kananga do Japaõ* for one hour every night and while the ratings for this *novela* are not as high as Globo's it is Manchete's second highest rated programme with 13. This is Manchete's first new *novela* for two years.

SBT entered the game in October with *Cortina de Vidro*, its first *novela* since 1985 and the first-one ever from SBT that competes with the standards set by Globo and Manchete.

All *novelas* follow the same basic format which consists of a love story at the centre and a number of other side plots. Similarly, all have a happy ending which usually involves the villain getting shot.

While 70 per cent of the Brazilian population struggles to make ends meet, often earning less than US$50 a month, the central characters in the *novela* are nearly always extremely rich. With the end of military rule and censorship, the authors have begun to bring in themes which are relevant to modern Brazil – violence and corruption are the favourites, while *Top Model* deals with the problems of adolescence. Yet everyday reality still only makes occasional guest-appearances. "Brazilians like to dream," says Xerxes Guszmal.

Far from reducing the number of *novelas*, Brazil's networks are intending to show more with both Manchete and SBT planning to introduce a second hour next year.

The all-time top 10. . .

	Title	Channel	Year	Rating
1	Roque Santiero	Globo	1985	78
2	Locomotivas	Globo	1986	74.9
3	Fogo Sobre Tera	Globo	1974	74
4	Pai Heroi	Globo	1979	73
5	Pecado Capital	Globo	1975	73
6	O Semideus	Globo	1973	73
7	Duas Vidas	Globo	1976	72
8	Dancin' Days	Globo	1978	72
9	Anjo Mau	Globo	1976	71.9
10	Baila Conmigo	Globo	1981	71
11	Agua Viva	Globo	1980	71
12	Cambalacho	Globo	1986	71
13	Vereda Tropical	Globo	1984	70
14	Coracao Alado	Globo	1980	70

. . .and now showing

Title	Channel	Time	Rating
Tieta	Globo	20.30-21.30 Mon to Sat	69
Top Model	Globo	18.50-19.50 Mon to Sat	62
O sexo dos anjos	Globo	17.50-18.50 Mon to Sat	48
Kananga do Japão	Manchete	21.30-22.30 Mon to Sat	13
Cortina de Vidro	SBT	19.40-20.30 Mon to Sat	8

Manchete's new hour, at 19.00, will put it in direct competition with Globo for the first time, although Guszmal insists that Manchete are not out to break Globo's dominance. Who is he trying to kid?

The network will also continue the 21.30 slot, currently occupied by *Kananga do Japaõd*, and have just started working on its replacement *Patanal*, which will have an ecological theme.

Cortina de Vidro, meanwhile, is the first *novela* ever to be made entirely independently. It is a joint production between two Saõ Paulo companies, Art Video Producões and Mikson – SBT merely shows the *novela*. It is costin US$1.5 million and the revenue will be split equally between SBT and AVP/Mikson.

SET is hoping to equal the 10 rating achieved by the news programme *TJ-Brasil*, the previous occupier of the time-slot. The network has received US$10 million with the sale of four sponsorship packages at US$2.5 million each and is hoping to export the *novela* as well. For the first time in Brazil, the actors will receive some of the revenue from international sales.

SBT's director of marketing, Rubens Carvalho, said that the network had used an independent producer because it did not have the conditions to make the *novelas* itself, as its studio space was occupied with light entertainment and children's shows SBT's traditioinal heavy-weights. For the same reason, it was SBT's first *novela* since 1985.

Cortina de Vidro will run until April when it will be replaced by a new *novela*. Carvalho said that SBT intends to open up a new time-slot for a second *novela* – both will be produced by independent producers. The network intends to produce its own *novelas* from 1992 when its new studio complex is completed.

Manchete's latest *novela Kananga de Japaõ* is the most expensive ever made in Brazil. Expected to last for approximately 180 chapters, the *novela* is costing US$6 million (US$33,000 per episode). The average cost for a novela is around the US$3 million mark.

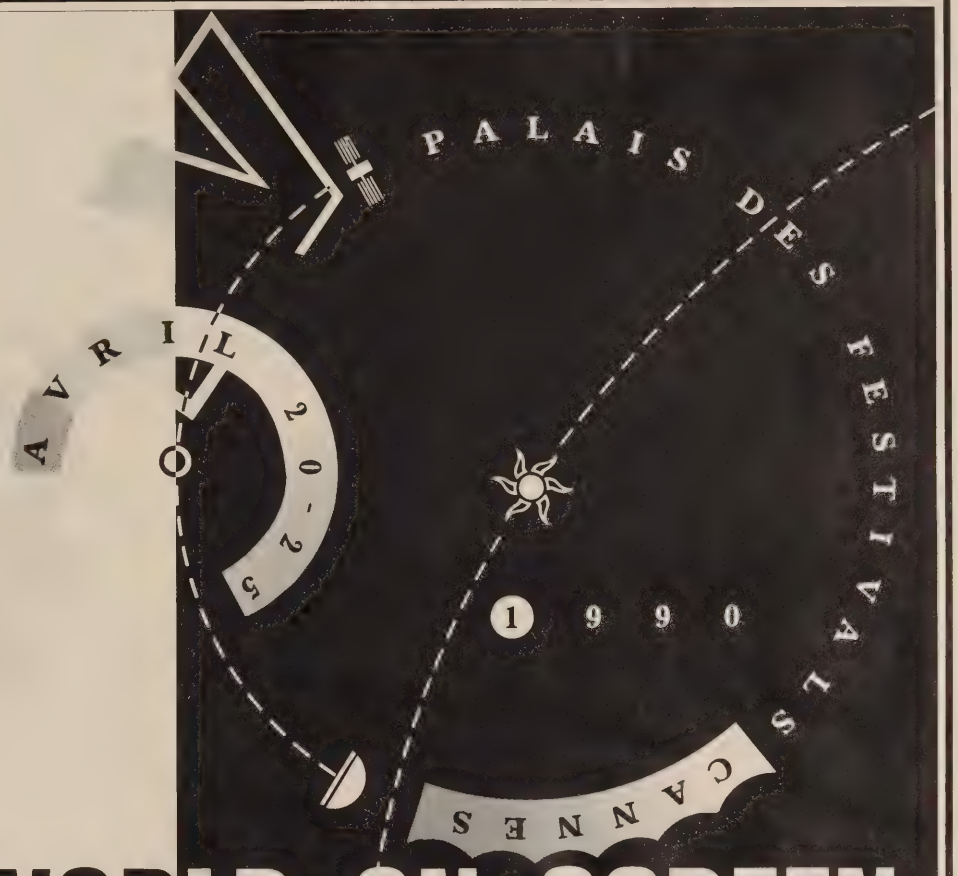
A large proportion of the money invested in *Kananga do Japaõ* went on a small studio city which has been built in a suburb of Rio. This set occupies 56,000 square metres and includes 32 building facades, seven streets and a 200 metre tramway. The *novela* is set in the 1930s and to help reproduce the decade in as much detail as possible, Manchete has bought and refurbished five 1929 Ford cars and a bi-plane.

Directed by Tizuka Yamasaki, Carlos Magalhaẽs and Jayme Monjardim, the novela is set in a famous cabaret called "Kananga do Japaõ," which during its time was a favourite haunt of Adolpho Bloch, the current owner of Manchete.

At the centre of the story is a love triangle but the novela also shows some of the political and cultural life of Brazil in the 1930s and incorporates clips of newsreel film from that period.

'Kananga do Japão' — the set.

The network hopes that it will bring in a revenue of US $15 million. Five sponsorship packages have been sold for US$2 million each, while a 30-second commercial during the programme costs the advertiser US$1,950. So far, its ratings performance (see chart) has come nowhere near challenging Globo's current three serials – but that is usual. □



THE WORLD ON SCREEN

MIP-TV'90 reaffirms its status as the foremost International Market for television, film, cable and satellite professionals.

As the focal point for the programming industry, MIP-TV is the vital meeting place for the world's producers, distributors, broadcasters, buyers, coproduction executives, feature film exporters, agencies and advertisers.

Decisions are made at the top, which is why top decision makers make it a point to be at MIP-TV - ready to do business, ready to meet the challenges of the fast changing television scene.

REGISTER AS A PARTICIPANT NOW...

to be sure of your place at television's biggest international programme market.

RESERVE YOUR ADVERTISING NOW...

Advertise in the Market Guide and Programme Catalogue, the industry's prime reference books and gain maximum exposure throughout the year.

And, during the market, make sure you hit your target audience with your ad campaign in the MIP-TV Preview and daily News.

Contact PETER RHODES now on : (01) 528 00 86 or send the coupon

I WOULD LIKE TO RECEIVE FURTHER INFORMATION ON MIP-TV'90.

NAME _____

TITLE _____

COMPANY _____

COMPANY ACTIVITY _____

ADDRESS _____

CITY _____ TEL. _____

COUNTRY _____ POSTAL CODE _____

INTERNATIONAL EXHIBITION ORGANISATION LTD, METROPOLIS HOUSE, 22 PERCY STREET, LONDON W1P 9FF (UNITED KINGDOM) - TEL.: (01) 528 00 86 - FAX: (01) 895 09 49

MIP-TV, PRIME TIME FOR BUSINESS

(Left): Quebec's top soap, 'L'Heritage'; (Above): in number two position, 'Un Signe De Feu'.

Quebec: a *savon savant*

Daphne Lavers looks at foreign-language drama in Canada — they know what they want and how to get it.

THERE are more French soaps in Quebec than there are in all of French-speaking Europe combined.

Between them, the four main channels in Quebec (the privately-owned Tele-Metropole and Quatre-Saisons, and the public stations Radio-Quebec and Radio-Canada) show 20 hours of original French-language fictional drama; coupled with dramas on Toronto's multi-lingual station CFMT, soaps are a decidedly non-English phenomenon.

English-speaking Canada regularly tunes into American and Canadian stations showing US network soaps, as well as the CBC's transmissions of the UK's *Coronation Street*. But non-English speakers form an important market that is well-served in its own right.

Radio Canada has been producing a soap (or *teleroman*) for Quebec since its inception in the early 1950s. For years it had the market more or less to itself. Now it has to contend with substantial competition. The station shows four primetime hours a week of teleromans: three produced in-house, the remaining hour commissioned from an independent. And, true to the best of their genre, the programmes are tackling tough and touchy social subjects (see panel).

Meanwhile over in Toronto, Ontario, CFMT Channel 47 carries four soap operas a day from all over the world. Currently showing on the 15-language channel are the Mexican drama *Los Ricos Tambien Lloran* (The Rich Also Cry) from Protele and TV Globo's *Guerra do Sexos*, both dubbed into Italian for Toronto's half-million Italian speakers (*Los Ricos* . . . appears as *Anche I Ricchi Piangono*); and the Brazilian telenovelas *Direite Di Amar* and *Vale Tudo*, both from TV Globo, and shown in the original Portuguese. Coming soon, says CFMT's head of acquisitions Farouk Mohammed, is the series *Passarele* from RTC in Portugal.

Because of the large multi-cultural mix of CFMT's audience, programming is a sensitive issue, and the station holds extensive "focus group" meetings on new programming, bringing in representatives from different cultural communities to test new shows. Viewer identification with soaps is particularly strong.

"You're always kind of 'looking up' to American soap," said Mohammed, "the principal characters are always doctors or lawyers, just that one niche above the average man. Whereas the breadth of characters in these soaps — the spectrum is much wider." Most — but not all — of CFMT's soaps involve working class heroes to which its audience can relate.

The need to create sympathetic characters is just as important for the French-language Quebec productions. Quebec has its own TV stars, and ratings for soaps aired at 20.00 or 21.00 on weekdays are high — often running between 1.4 and 2 million viewers, which for one province in a ten-province country is not at all bad. (Quebec's population is around 6 million; 5 million are French-speakers).

Quebec is also rich in literary talent: soap writers include a noted novelist, a federal senator and a former cabinet minister. But soap writers are employed for their ability to produce good material rather than for their former achievements.

"Madame (Lise) Payette (the former cabinet minister) uses *Un Signe De Feu* to promote her ideas," said Helen Roberge, head of drama for Radio Canada. "She is a great feminist; one of her characters is a battered woman, another divorces and starts her own business . . . for her, it is more of a political tool than being a minister."

In general few subjects are taboo for the teleromans, but there have been some sticky issues: Quebec soaps steer clear of the conflict between English and French elements in Canadian society — a battle which has reached the Supreme Court in Canada.

"What the public does not like is a bare bosom," says Roberge. "We're very daring compared to the French and they keep telling us so, but as far as nudity is concerned, we have problems."

Sometimes the difference between French and French Canadian accents causes problems on Quebec television, and Quebec audiences are slow to accept French stars. However plans are underway for an international co-production of two teleromans between France and Quebec.

"This is a big issue," says Roberge, "It's the first time that we have gone so far with them and we'll have to see what develops." □

Quebec's top soaps

November 9-15, 1989

	Programme	Channel	Viewers (millions)
1	L'Heritage	Radio Canada	2.0
2	Entre Chien et Loup	TVA	1.8
3	Signe de Feu	Radio Canada	1.7
4	Chop Suey	TVA	1.67
5	L'Or du Temps	Tele Metropole	1.4
6	Super Sans Plomb	Radio Canada	1.3

Source: Bureau of Broadcast Measurement.

Soap — Quebec-style

Programmes on Radio Canada

L'Heritage — the story of incest between a father and daughter which produces a child. The family reunites 14 years later, amid less-than-benevolent feelings.

Un Signe de Feu (A Sign Of Fire) is more a follow-up than a spin-off of two earlier and successful soaps, focussing on the position of women in society.

Le Grand Remous (The Great Whirlpool) looks at the rise of a Quebec entrepreneur who faces not only scheming offspring, but corporate opponents in France.

Jeux de Société (Games Of Society) is about office politics in a government tourism corporation.

L'Or Et Papier (Gold And Paper) also about a Quebec entrepreneur, whose expansionist business strategies bring him into corporate conflict in France. *L'Or Et Papier* is an outside production by Le Verseau and France's FR-3.

The Miser: Molière would love to see this adaptation of his masterpiece.

Written by: Ivani Ribeiro
Directed by: Gonzaga Blota, Atilio Riccó and Jayme Monjardim
Available in 2 versions: 100 hours or 120 half-hours serial
The Miser, probably the most popular of Molière's plays, in a superb adaptation by Ivani Ribeiro for television. The story takes place in a small town near Rio, and hinges around the town's oddball, Nono Correia, who goes overboard when money gets tight.

THE MISER

AMOR CON AMOR SE PAGA

Rio de Janeiro
Rua Pacheco Leão, 256
Telefone: (021) 512-2244
Telex: 2139815 TVGB BR
Fax: (021) 274-1544

London - 29 Princes Street - London W1R 7RG
Telephone: (01) 409 1712
Telex: 296082 GLOBOM G
Fax: (01) 491 3167

Paris - 33 Rue Galilée 75116 - Paris
Telephone: 1 47 23 72 24
Telex: 620615 IENA F
Fax: 1 47 23 68 14

NATPE BOOTH 873

GLOBO TV
NETWORK-BRAZIL

100 HOUR VERSION DUBBED IN SPANISH
120 HALF-HOUR VERSION DUBBED IN ENGLISH

'The Cotton Club' (top) and 'Hannah And Her Sisters'; from syndication to cable. Below, estimates of syndication revenues.

Power cable

The market for major syndicated movie packages has a new entrant: cable. How long will it be before other markets open their doors? Kathy Haley reports on a major shift in the distribution and buying chain.

CABLE TV, traditionally last in line when it came to buying just about any kind of syndicated programmes, has shocked the US broadcasting community. In October and November two of its advertiser supported services, USA Network and Lifetime, picked up a trio of movie packages that ordinarily would have been sold first to local stations.

By paying roughly US$150 million to acquire such recent theatrical hits as *Beaches, Three Men And A Baby, Broadcast News* and *Working Girl,* the cable networks, in a matter of days, opened a new window in the distribution chain for film sales in the world's largest market.

Broadcasters and programme suppliers watching the deal-making wonder how many more big movie packages basic cable can absorb in a single selling season. More important though, observers are wondering whether a similar window, which opened three years ago in the market for off-network hours, will open before too long in the distribution pattern for syndication's most prized commodity: the off-network sitcom.

The story of the changing movie windows began in early October when the USA Network, owned by MCA and Paramount, paid US$60 million for a package of 26 recent and soon-to-be-released titles from Disney's Touchstone Pictures. It was the first time a basic cable network (ie non-pay TV) had ever succeeded in bidding a major package of movies out of the syndication marketplace. Previously USA, which is programmed much like an independent station with a mix of sports, movies, kids shows and off-network series, relied solely on older, less desirable titles or on short, six-month windows for more current films.

The deal USA made with Disney's distribution arm, Buena Vista Television, entitles the network to five runs of each of the titles, which also include *Dead Poets' Society, Big Business* and the upcoming *Blaze* and *Stella* during a five-year license term. "Basically, we bought out the syndication window for these films," explains David Kenin, executive vice president for programming at USA (*profile on p.26*).

For movie distributors, the deal was significant not just because it included the "A titles" that make up a good syndication package, but because of its price tag. Industry sources peg the per-title license fee at US$2.2 million – well over the roughly US$1.4 million to US$1.6 million per title that major packages have been grossing on the syndication market recently. And the fact that BVT sold the package to a cable network, requiring negotiations with just one party instead of the 150 or so it would have taken to sell the titles in syndication, means Disney made a significantly larger profit on the deal. "You can't take a movie package into syndication today without spending at least half a million on trade advertising, sales promotion and promotional support for the stations," says Russ Kagan, president of International Program Consultants. "And that doesn't even include the cost of sending your sales force out to present the package in each market."

Stations initially regarded the USA deal as a fluke – a one-time event that would delay some desirable titles from reaching syndication for several years – but nothing that would alter significantly the market for feature films. But when word surfaced a week or so later that USA was negotiating another major deal, this one for a package of titles from 20th Century Fox, station managers grew concerned. Then, a week later, Lifetime, the ninth-ranked cable network in the US, bought a package of 41 titles from Orion Pictures. Broadcasters' fears were confirmed.

"The psychology of the marketplace has changed," says Bob Affe, programme manager at WTOG in Florida, an independent station that relies heavily on movies for its programming lineup. "In the past,

Syndication Revenues: Estimates

	Mid 80s	1989
Gross syndication revenues from an "A" package during synication's heyday, the mid 1980s	$2 million per title	$1.4-$1.6 million per title (including $400,000 to $600,000 in barter revenues)
USA/Touchstone deal:		$2.2 million per title
USA/Fox deal:		$2.2 million per title
Lifetime/Orion deal:		$1.1 million per title

Source: Industry estimates compiled by *TV World.*

syndicators said they'd never sell important movies to cable because the price cable would be able to afford would never be enough to convince syndicators to bump stations, their regular customers, down another rung on the distribution ladder," Affe says. "Obviously that's changed and cable is now a competitor."

Under the Lifetime-Orion deal, the network, which targets women viewers, paid between US$40 million and US$50 million for 41 titles. Unlike the USA-Touchstone deal, about half of the titles, including *Married To The Mob, Bull Durham* and *Mississippi Burning,* will not be seen on Lifetime until they have had a two-to-three -year run on network TV. Also, some of the other Orion movies, including *Hannah And Her Sisters* and *The Cotton Club* have already aired in syndication. (The Touchstone movies will air in theatres, in homevideo, on pay-per-view and on pay TV prior to reaching USA).

Lifetime reportedly paid US$40 million – or US$1.1 million per title – for the Orion package. The network also gets many more runs per title than does USA, which is limited to five under its deal.

The USA-Fox deal, which hadn't been completed at this writing, involves 21 titles, including *Working Girl, Broadcast News, Wall Street* and *Big*. Some of the titles will air on the Fox Network prior to coming to USA. The network was reportedly close to agreeing to pay about US$60 million, or US$2.2 million per movie.

CABLE's entry into the market for major syndicated movie packages primarily affects independent stations, which air movies six or seven nights a week in primetime as well as on weekends and at some stations, in daytime. Many affiliates also air movies, primarily on weekends and in late-night, but they require far fewer titles than independents, most of which maintain film libraries of as many as 1,500 titles.

But while independents use hundreds of movies each year, their appetite for films has declined recently for several reasons. First, the Fox network eliminated four movie nights from its affiliates's schedules by filling up those time periods with original series. At the same time, independents in general grew much more conservative about acquiring all kinds of syndicated product, in part because many had overbought during their startup days and had piled up unmanageable debt, and in part because the economy grew softer, forcing stations to better use the programming they own.

As independents bought fewer and fewer movies, the market for "B" titles in synidcation became almost nonexistent, while prices for "A" titles fell as much as 50 per cent in most cities. The syndicated movie marketplace, in other words, was softening signficantly, somewhat the way the market for off-network hours had softened up starting in late 1986. So just as happened with off-network hours, the price of a major movie package fell low enough that it finally came within the budgetary firing range of the larger basic cable networks.

But there's a difference between the movie market and that for off-network hours. While demand for hours in syndication is quite low, demand for recent, boxoffice hits remains healthy, even if it is down from its heyday in 1985. Then, a major title often fetched US$2 million in national revenues. And now that USA and Lifetime have reduced the supply of major titles available to stations, the price for what remains will probably climb. "It means that the non-Fox affiliates, the Indies that air

'Big' (top), 'Field Of Dreams' (above) and 'Dead Poets Society' (below): cable's hot properties?

movies in primetime, will have to fight over what's left," says one programme supplier who asked not to be identified. "There aren't that many "A" titles, and those stations have to buy movie packages."

Stations admit the balance has suddenly tipped the wrong way. But they also argue that the new basic cable window will devalue the titles that pass through it. "By the time we have access to those titles, they'll have aired in theatres, on homevideo, on pay-per-view, on pay-TV, in some cases on network and then on basic cable," says WTOG's Affe. "They're used goods by the time they come to us and the price we will pay will reflect that." Dan Berkery, president and general manager of WSBK in Boston, another independent that airs lots of movies, agrees. "I'll pay anything for value," he says, "but we're getting the same ratings at US$20,000 per title that we got when we paid US$50,000 per title a few years ago. I'm delighted at the USA deals because they give me another arrow in my quiver to negotiate prices downward."

Broadcasters dealing in the movie marketplace also question how big a competitor basic cable will turn out to be. "USA will find it can't make money on those movies because of the prices it paid for them," says Rick Feldman, station manager at independent KCOP in Los Angeles. What's more, Feldman says, the three most important suppliers of movies, Paramount, Warner Bros. and Columbia, won't sell to basic cable before bringing their titles into syndication because they won't risk angering their best cusotmers. "Paramount, Warners and Columbia have new packages every year or so," Feldman says. "They've been coming to independent stations for years to sell those titles. They won't turn their backs on us for a cable network that may not be in the market for movies next year."

Feldman may be right. Other than USA, there are no basic cable networks that programme to broadly-targetted audiences. Lifetime's package of Orion titles was handpicked to suit its heavily female audience and a package of 1,000 titles acquired in early December by Turner Broadcasting from Columbia was tailored to fit Turner Network Television's (TNT) and WTBS's family orientation. Still, those tailored packages could also signal a trend, if basic networks are willing to pay enough to get their hands on certain titles before they hit syndication.

Research by Paul Kagan Associates, the Californian investment analyst, indicate that cable revenues will double between 1988 and 1995. That same firm also found that profit margins for the basic cable networks, which sell advertising time and also collect subscriber fees from cable operators, have grown from 12 per cent in 1988 to a projected 20 per cent in 1989. Not bad for a medium that rarely scores Nielsen ratings of more than 2 or 3.

Syndicators who see numbers like that are asking just one question in the wake of the USA and Lifetime movie deals: how long before basic cable networks start competing for sitcoms? "That's the real story here," says international Program Consultants' Russ Kagan. USA's Kenin maintains it won't be for another year or so that he'll be actively bidding on sitcoms – demand is still high enough among stations to hold license fees outside his reach. He does, however, shop for first-run syndicated shows at the same time that stations do and although he hasn't yet invested in an original first-run series (USA has aired repeats of several first-run syndicated shows), he expects to begin doing so soon. "I anticipate a big push in that area," he says.

Less conservative than Kenin are some in the syndication community, who regard basic cable as a critically important new customer. "Cable is ready to step up in a big way in terms of buying syndicated programming," says Bob Turner, president of Orbis Communications. "The industry has experienced tremendous advertiser acceptance during 1989. The next phase will be acquiring better programming and that will accelerate advertiser acceptance even more.

"What we'll see eventually is cable networks competing with independents for off-network sitcoms," Turner continues. "They are ready to step up to bat." □

'Broadcast News': appearing on a cable network near you?

JUST as basic cable networks are rearranging one of the links in the distribution chain for feature films, the Hollywood studios are trying to make changes in another. MCA Television has begun talking with the three major networks about the possibility of buying out the pay cable window for some recent hit theatricals, including *Sea of Love, Uncle Buck* and *Field of Dreams*. The networks would have to pay at least US$2.5 million per title *in addition* to what they normally pay in order to license the films before pay networks like HBO or Showtime do. The studios probably won't be able to package lesser titles with the big hits in network sales, the way they typically do when selling to pay TV. But the film companies may, instead, be able to secure series commitments in exchange for letting the networks pick and choose among movies. MCA is trying to bypass the pay-TV window, sources say, because the license fees the pay networks typically pay for feature films have been sliding downwards as growth in pay subscriptions in the US has stagnated. □

7, Swallow Place,
249-259 Regent Street,
London, W1R 7AA
Telephone: 01-491 9484
Classified: 01-491 9559
USA: 1 800 283 2301
CANADA: 1 800 363 4129

Please complete and enclose this card and your payment in an envelope and post to: ITBP SUBSCRIPTIONS DEPARTMENT, 100 AVENUE ROAD, LONDON NW3 3TP

Please tick the one box that describes your job function best

Corporate Management
01 ☐ Director General
02 ☐ Managing Director

Programme Management
03 ☐ Director of Programmes
04 ☐ Head of Drama
05 ☐ Head of Entertainment
06 ☐ Head of Children's TV
07 ☐ Head of Factual Documentaries
08 ☐ Head of Sport
09 ☐ Head of News
10 ☐ Head of Religion
11 ☐ Head of Co-Production

Acquisitions
12 ☐ Head of Acquisitions
13 ☐ Programme Buyer

Sales & Marketing
14 ☐ Director of Advertising Sales
15 ☐ Director of Programme Sales
16 ☐ Director of Publicity/Corporate Affairs

Engineering
17 ☐ Head of Engineering
18 ☐ Head of Technical Services

19 ☐ Other (Please specify)
.....

Please tick the one box that best describes the primary business activity carried out at this address

Broadcasters
21 ☐ Television Station
22 ☐ Cable Company
23 ☐ Satellite Company

Production Companies
24 ☐ Production Company

Distribution/Production Cos.
25 ☐ Distribution Company
26 ☐ Distribution/Production Co.
28 ☐ Computer Graphics
29 ☐ Production Facilities & Services
30 ☐ Editing Facilities & Services/ Post Production Services
31 ☐ TV Broadcast Facilities
32 ☐ TV Broadcast Equipment
33 ☐ Video Production
34 ☐ Video Post Production
35 ☐ Video Standards Conversions
36 ☐ Video Equipment
37 ☐ Other (Please specify)
.....

In total, approximately how many people does your company employ?
41 ☐ 1-24
42 ☐ 25-49
43 ☐ 50-99
44 ☐ 100-499
45 ☐ 500-999
46 ☐ 1000+

Please use the space below to name a friend or colleague to receive a subscription offer.

name_____
job title_____
company_____
address_____

_____
postcode_____
country_____
tel no_____

Yes, I want to subscribe to TV World.

name_____
job title_____
company_____
address_____

_____
postcode_____
country_____
tel no_____

☐ **if you require an invoice please tick this box**

payment method

☐ I enclose my cheque/po for £
payable to ITBP for a one year subscription (10 monthly issues)

☐ please debit my credit card

☐ mastercard ☐ visa ☐ american express
☐ diners

my account no is:

expiry date

Signature_____ **Date**_____

UK rate £36 European rate US dollars 75
Rest of the world US dollars 130

Affix
Postage
Stamp

SUBSCRIPTION DEPARTMENT
INTERNATIONAL THOMSON BUSINESS PUBLISHING
100 AVENUE ROAD
LONDON
NW3 3TP

RAIUNO *presents*

the BETROTHED

Based on Alessandro Manzoni's legendary novel
I Promessi Sposi

directed by SALVATORE NOCITA

starring HELMUT BERGER · GARY CADY · MATHIEU CARRIERE · VALENTINA CORTESE
DELPHINE FOREST · DANNY QUINN · FERNANDO REY · JENNY SEAGROVE · GISELA STEIN
FRANCO NERO *as Fra Cristoforo* · ALBERTO SORDI *as Don Abbondio*
with guest star F. MURRAY ABRAHAM *as L'Innominato and special guest star* BURT LANCASTER *as Federigo*
Script ENRICO MEDIOLI, ROBERTA MAZZONI *with the collaboration of* SALVATORE NOCITA *and* PIER EMILIO GENNARINI
Sets ENRICO TOVAGLIERI · *Costumes* MAURIZIO MONTEVERDE *(realized by Franco Tirelli)* · *Music* ENNIO MORRICONE
Director of Photography ZIVKO ZALAR · *Executive producers* ALESSANDRO CALOSCI, ANNA MARIA DENZA
A RAI UNO · HERMES FILM Munich · BAYERISCHER RUNDFUNK · GEVEST HOLDING B.V. Rotterdam · RTV LJUBLJANA Co-Production

sacis
INTERNATIONAL DISTRIBUTION
SUCH IS THE SHOW

ROME Tel: (6) 396841 Fax: (6) 6878824
PARIS Tel: (1) 47206040 Fax: (1) 47208143
NEW YORK Tel: (212) 4682500 Fax: (212) 7651956
LOS ANGELES Tel: (213) 2828427 Fax: (213) 2828005
SYDNEY Tel: (2) 3275822 Fax: (2) 3876420
MOSCOW Tel: (095) 9714959 Tx: 413218

Win-win, fair's fair

Winning depends on your definition of it, according to one of the most competetive negotiators in the business — with one of the best reputations for fairness. Profile by Arnold J. Friedman.

"YOU LIKE doing business with him because he's a straight shooter and that's all you can ever ask for."

So says Buena Vista's senior vice president of sales Mort Marcus about the USA Network's senior vice president for programming Dave Kenin. Marcus should know. They recently concluded a ground-breaking deal marking the first time a basic cable network has pre-empted the entire syndication market on a major motion picture package. Negotiations spanned about eight months, according to Marcus, who said both of them got "hot and heavy."

"We had several cable and broadcast companies interested and we felt we got the best deal from Dave," said Marcus. "I think it can be classified as 'win-win'. We were able to generate more cash on our product than we could have on (what has been) the traditional distribution manner. And he was able to get a deal he felt he could live with and bring a new level of awarness and importance to USA."

The deal is big. USA — America's fourth-largest cable net — will programme 26 major theatrical releases from Touchstone Pictures, 1988's box-office leader (see p.22).

Joe Middelburg's response to Kenin's name was the same as that of Marcus. "He's honest as the day is long," said Middelburg, who is vice president for domestic sales at New World Television.

"Dave is one of those people you look forward to doing business with because he's a professional in every way and such a gentleman. Dave always finds time for you. He's objective about the presentation you make. His mind isn't made up before you go in. He listens to what you have to say." Middelburg paused, mused and added: "You know, there are some people who are out to win at all costs. When you deal with Dave you feel it's fair for both parties."

Kenin acknowledges that he is highly competitive. "I want to win all the time and want to be the best," he says. He is methodical and orderly, even obsessed (his word). He's in the office at about 06:30 every morning when not travelling, and an early evening is at least 18:00.

A lifelong golfer (well, since the age of eight), he regrets neglecting the sport lately and says: "I should be playing golf the way I work; I'd be a happier person."

Colleagues think he's happy enough. Former boss Bob Wormington, general manager of independent KSHB-TV in Kansas City, Missouri, recalls: ". . . his great laugh; one of the best laughs of anybody I know."

Dave Kenin: fair enough.

He also recalls Kenin's great talent for promotion and programming, when he was station manager there just before moving to USA, in 1982.

"He was extremely good at it. We greatly increased the amount of local programming. He knew you not only have to have the right programme in the right slot, it has to be promoted the right way. You can see how he's doing that at USA. He's running the network like a giant independent station."

Kenin notes: "Like a lot of stations — and unlike a lot of other cable networks — we serve different audiences at different parts of the day."

Serving different masters can also be a factor. Because of corporate infrastructures, interesting win-win negotiations were almost certainly mandated between USA and its partners, Paramount Pictures Corp. and MCA, Inc.

Al Rush, chairman of MCA's television group, recognizes these as Kenin's strong suits.

"He's an extremely skilled programming executive; very strong on scheduling and evaluating programme submissions. He has strong creative instincts."

Together, the two top executives have negotiated some of the most important agreements in the industry. About three years ago USA acquired rights from MCA to *Airwolf,* together with an agreement to produce new episodes.

"We made the same deal to produce new episodes of *Alfred Hitchcock Presents,"* said Kenin. "Out of those deals came the two most significant series we acquired: *Miami Vice* and *Murder, She Wrote.* Both pre-syndication." This summer, USA bought *The Equalizer,* which airs as part of an action block.

"What I said (to Rush, in essence) was, 'We are prepared to offer you this amount of money which you know you will be paid. You will not have to worry about it. You will have one-stop shopping. You will not have to supply prints around the country. You will not have to take out big ads and market the property'." That was Kenin's pitch, without the trimmings.

Last September, *MacGyver* became the first off-network pre-syndication series ever sold by Paramount directly to a basic cable network. Paramount senior vice president and general sales manager Greg Meidel told *TV World:* "Selling it to cable was where we had the best opportunity to maximize our dollars.

Concerning win-win negotiating, Meidel reasons that to do a deal, both sides have to be happy. "In terms of *MacGyver,* USA owns a unique property that clearly fits in with the direction they've set. I understand Dave will strip it at seven o'clock (19:00 hours)."

Meidel said he enjoyed dealing with Kenin. "It's easy to do business with him. He knows what he wants and is very personable. He's sensitive to the concerns of the sellers. When you break ground, as he is doing, you have to be. He's very fair."

There's "fair" again. Just to be sure, we checked with Kim Dobson. Secretaries know about fair.

"He's the easiest man I've ever worked for in 18 years," she announced. "He never loses his temper. I've seen him under stress, seen him when he should be tense. The strain never affects him." What is more important, the strain doesn't affect *her.*

We asked what his secret is. Dobson thinks it may be his golf club. He plays with a putter when he's thinking, she says: "When he needs to keep his sanity." □

FEBRUARY 6-16 1990

the Festival you can't afford to miss !

30th INTERNATIONAL TELEVISION FESTIVAL OF MONTE-CARLO

6/8

IMAGINA '90
9th INTERNATIONAL FORUM ON NEW IMAGES OF MONTE-CARLO

Organized by the International Television Festival and the Institut National de l'Audiovisuel (INA) in association with the Commission of the European Communities. Conferences, exhibition and market focusing on "Computer Graphics and special effects".

9 OFFICIAL OPENING

10/15

FICTION COMPETITION

Mini-series and TV films.

11/15

COMPETITION OF NEWS PROGRAMS

11/16

12th INTERNATIONAL MARKET OF CINEMA TV AND VIDEO

160 screening-rooms in the Loews' Hotel third floor - 1000 buyers, 550 companies of over 85 countries will buy, sell and find partners for co-producing.
The 1990 Television Market provides the ideal meeting place for decision making executives.

15 (4 p.m.)

AWARDS CEREMONY OF THE TV COMPETITION BY H.S.H. PRINCE ALBERT, *President of the Festival.*

16 CLOSING GALA

Please more information on :

☐ **IMAGINA** ☐ **COMPETITION OF FICTION AND NEWS PROGRAMS** ☐ **MARKET**

Name

Address

Return to **FESTIVAL INTERNATIONAL DE TELEVISION**
C.C.A.M. - Boulevard Louis II
MC 98000 MONACO
Tel. (33) 93 30 49 44 / 93 50 93 00
Tlx 469156 MC
Fax (33) 93 25 06 00

BAZZOLI

TV the Malay way

Adam Hodgson of Survey Research Malaysia (an SRG company) looks at the hits and misses on Malay TV.

THERE are currently three TV channels in Malaysia, two of which (RTM 1 & 2) are government owned, whilst the third (TV3) is owned by the Fleet Group, a major media organisation which also controls four leading press titles.

All three channels are commercial, with TV3 selling its own airtime, and RTM using GT Consultants as its sales agency. Malaysia is a truly multi-racial society and this is reflected in the language output of the three stations.

RTM 1 broadcasts mostly in Bahasa, the Malay language which is understood by about 70 per cent of Malaysians. RTM 1 is particularly popular among the Malays, the majority of whom live in the rural areas and make up approximately 55 per cent of the population.

RTM 2's programming is mainly in Bahasa, English and Chinese (Cantonese), however, Tamil and Hindi films are also shown. Cantonese programming has increased considerably over the past three years particularly in the early evening with the introduction of a "Chinese Belt." This has served to increase the Chinese audience to RTM 2 from TV3 who have a similar linguistic output. Additional Cantonese programming has also attracted more viewers from the largely urban Chinese community who represent a third of the Malaysian population. Whilst TV3 is now fighting back aggressively to recapture this audience, other media such as cinema and video have suffered considerably from the success of additional Chinese programmes on TV, Chinese being avid video viewers and cinema goers.

The Malaysian government is committed to increasing the amount of Bahasa programming and the amount of programmes made locally. As a result the local film production industry is growing to meet this demand. A further boost has also come from the government's ruling that TV commercials should feature Malaysian actors and scenes.

An additional source of Bahasa programming is neighbouring Indonesia, where the language spoken is very similar. Chinese series and films usually carry Bahasa subtitles and their appeal is not limited to the Chinese audience. The majority of Cantonese programmes come from Hongkong, with a joint arrangement with TVB (Hongkong) supplying all programmes featured in RTM 2's "Chinese Belt." English language programming is also widespread, with the vast majority coming from the American studios. These shows are certainly popular whilst commercial sponsorship allows major feature films to be shown. Recent examples are *Missing In Action, The Goonies, The French Lieutenant's Woman, Conan The Barbarian, First Blood* and *Romancing The Stone.* UK-sourced programmes are currently confined to late-night showings of *The New Statesman* and *The Money Programme.* Finally, the Indian population (12 per cent) are also catered for with Hindi and Tamil movies sourced from the Indian film industry.

Finally it is worth noting that Malaysian TV is also particularly popular in Singapore where in an average week, one million people tune into RTM 2 and TV3 in particular. □

Top Prime Time Serials

(8.30-10.00 pm)

	Programme	Channel/Day	Viewers (millions)
1	Drama: Jejaka	RTM1, Sunday	2.79
2	Sandiwara Semasa: Taulik	RTM1, Sunday	2.64
3	Drama: Detik Maut	RTM1, Monday	2.5
4	Drama: Azam Dan Maut	RTM1, Tuesday	2.2
5	Nam: Tour of Duty	RTM2, Sunday	1.98
6	Inochi	RTM1, Sunday	1.46
7	Inochi	RTM1, Saturday	1.03
8	Midnight Caller	TV3, Thursday	0.56
9	Diamonds	RTM2, Wednesday	0.51
10	Crime Story	TV3, Monday	0.49

Top Comedy Programmes

	Programme	Channel/Day	Viewers (millions)
1	Pi Mai Pi Mai Tang Tu	TV3, Sunday	0.92
2	Hang Setia	RTM1, Tuesday	0.82
3	Out Of This World	TV3, Monday	0.55
4	Cosby Show	RTM2, Wednesday	0.55
5	My Two Dads	TV3, Tuesday	0.5
6	Small Wonder	TV3, Tuesday	0.45
7	Sledge Hammer	RTM2, Wednesday	0.39
8	Full House	TV3, Thursday	0.29
9	Growing Pains	TV3, Saturday	0.22
10	Cheers	TV3, Saturday	0.2

Channel Share (%)

	Total	Malays	Chinese
RTM 1	37	54	3
RTM 2	35	17	67
TV 3	29	29	29

Source: SRM TV Panel.

PHENOMENAL FOOTAGE.

It's just a phone call away. Footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.

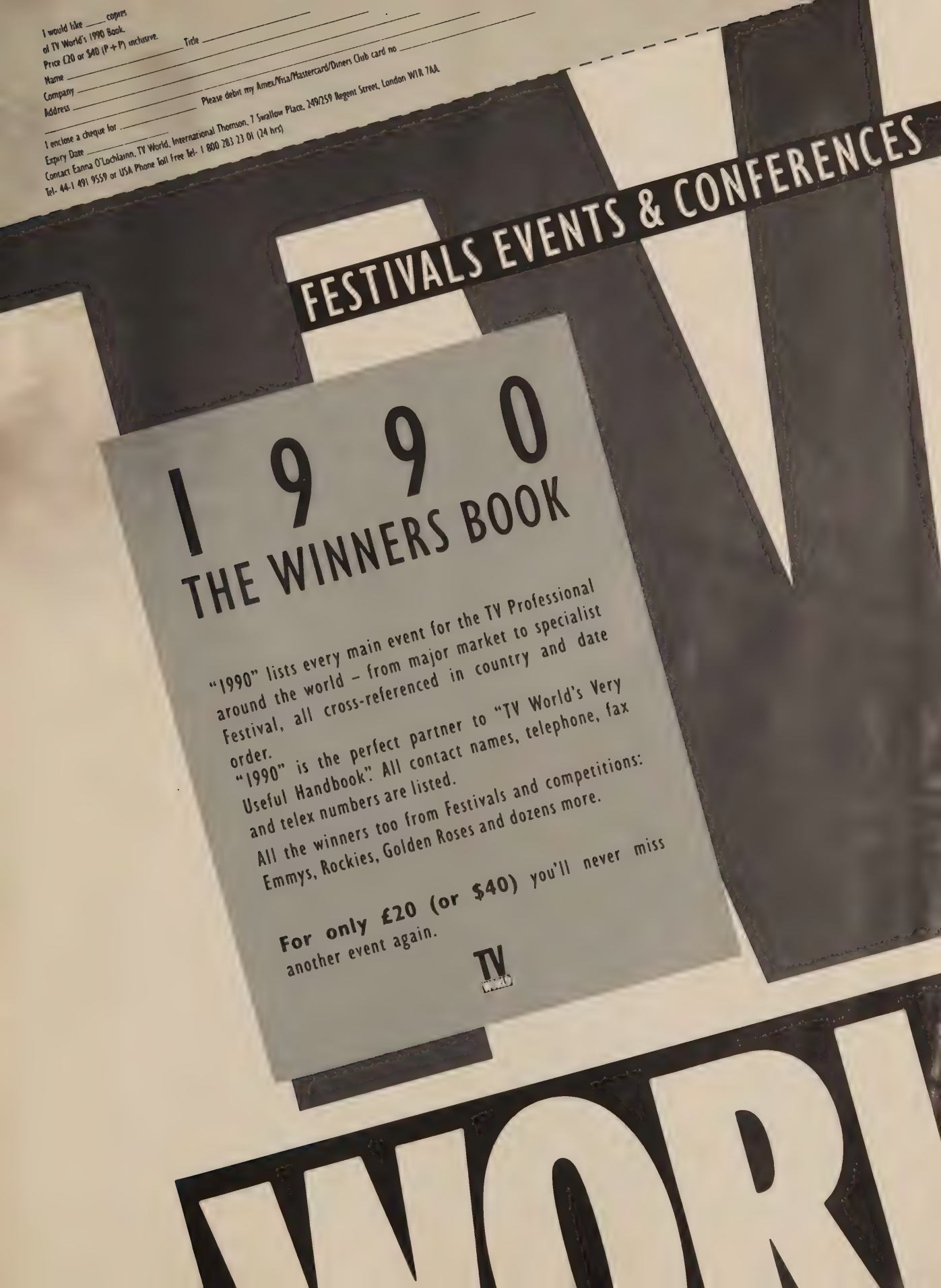
Our computerized system assures fast access. Call or write for a free brochure and sample reel.

TWO NEW LIBRARIES: THE MARCH OF TIME USFL FOOTBALL

Archive Film Productions, Inc.
Stock Footage Library

212/620-3955

Dept. TVW, 530 West 25th Street New York, NY 10001 USA
Fax 212/645-2137 Telex: 822023


I would like ____ copies
of TV World's 1990 Book.
Price £20 or $40 (P+P) inclusive.
Name _____ Title _____
Company _____
Address _____
I enclose a cheque for _____ Please debit my Amex/Visa/Mastercard/Diners Club card no _____
Expiry Date _____
Contact Eanna O'Lochlainn, TV World, International Thomson, 7 Swallow Place, 249/259 Regent Street, London W1R 7AA
Tel- 44-1 491 9559 or USA Phone Toll Free Tel- 1 800 283 23 01 (24 hrs)
FESTIVALS EVENTS & CONFERENCES
1 9 9 0
THE WINNERS BOOK
"1990" lists every main event for the TV Professional around the world – from major market to specialist Festival, all cross-referenced in country and date order.
"1990" is the perfect partner to "TV World's Very Useful Handbook". All contact names, telephone, fax and telex numbers are listed.
All the winners too from Festivals and competitions: Emmys, Rockies, Golden Roses and dozens more.
For only £20 (or $40) you'll never miss another event again.
TV
WORL

NEWDEALS

This regular department of TV World provides a round-up of recent programming deals and agreements.

□ **MTV Networks** and **MTM Television Distribution Group** have formed a licencing agreement for the exclusive television rights to ten MTM series, with the majority of the programmes to air on the soon-to-be-launched *Ha! The TV Comedy Network.* The agreement grants MTV Networks an exclusive broadcast window for these originally produced MTM programmes. As part of the deal, the Ha! network will carry eight sitcoms and a mini-series, while the **Nickelodeon Network** is slated to air a one-hour drama series. The sitcoms comprise 168 episodes of *The Mary Tyler Moore Show,* 142 episodes of *The Bob Newhart Show,* 110 episodes of *Rhoda,* 48 episodes of *Phyllis, The Betty White Show, The Tony Randall Show, The Texas Wheelers,* and *The Duck Factory. There are six one-hour episodes of Fresno,* and 54 one-hour episodes of *The White Shadow.*

□ **Central Television Enterprises** (CTE) has acquired television rights to the *Wet, Wet, Wet,* concert held in Glasgow, Scotland, which attracted over 40,000 fans. The deal between CTE's managing director Philip Jones and **Polygram Music Video's** managing director Geoff Kempin, gives CTE distribution rights to the concert throughout the world, excluding North America.

□ **Central Television Enterprises** has sold rights for *Red King, White Knight* to **Jaguar Films** for Denmark, Sweden, Norway and Finland (video); to **Videoframe** for Spain (video); to **Tohokashinska** for Japan (TV and video) and to **TSJ Switzerland** and **Singapore Television** (TV).

□ **World International Network** (WIN) has acquired foreign distribution rights to the two-hour telefilm *Making The Case For Murder: The Howard Beach Story,* produced by **Patchett Kaufman Entertainment.** It will be seen on the **NBC Television Network** later this season. The telefilm tells the true story of a racial incident that occurred in Howard Beach, Queens, a middle-class neighbourhood in New York City, which led to the murder of a black youth and the severe beating of his stepfather. The story traces these events and the ensuing courtroom battle.

PEOPLE

■ Richard F Spinner, president and general manager of WPVI-TV in Philadelphia, has been appointed senior vice president and managing director, European operations, Capital Cities/ABC Video Enterprises.

■ Petrina Allan has been appointed UK representative of Russell Watkins International and TV3 New Zealand.

■ Compagnie Luxembourgeoise de Telediffusion (CLT) has appointed Maria Ginsburg as senior vice president of international co-productions and television development.

■ Margaret Matheson, director of production at Zenith, will join Carlton Communication's policy planning group.

■ Scott Meek, Zenith's head of creative affairs, will join the board as director of production.

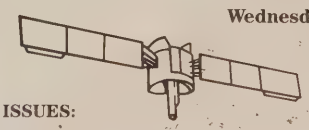
1990

BROADCAST EUROPE

4TH ANNUAL SATELLITE TELEVISION MARKETING CONFERENCE

Wednesday 31st January & Thursday 1st February 1990

The Inn on the Park, London W1



ISSUES:

- The European Marketing Opportunity: East and West
- Changing Patterns of TV Consumption: At home and abroad
- Getting the Message Across: A research update
- The Evolving European & UK Satellite Marketplace
- The High Street View of the Market
- The Multi-Channel Future
- Changing Consumer Attitudes Towards Pay TV
- Programming: Providing Choice – Producing Quality
- The Changing Face of TV: An advertiser's opportunity?
- New Marketing Opportunities Through Programming: Sponsorship, Barter, Product Placement
- Selling & Buying Satellite Airtime

Presented by: BROADCAST MAGAZINE

Addressed by:

David Mellor QC, MP — Home Office Minister
Lord Rees-Mogg — Broadcasting Standards Council
The Rt Hon Lord Thomson of Monifieth — The European Television Forum
Marcus Bicknell — Societe Europeenne des Satellites
Brian Jacobs — IAA Global Media Commission
Suki Kalirai — Coca-Cola Northwest Europe
Pat Mastandrea — SKY TV
Peter Bell — BSB
Stewart Butterfield — McCann-Erickson
Jan Steinmann — Scansat Broadcasting Ltd
Kurt Ludwig — SAT-1
Bernard Guillou — Canal Plus
Nick Lovegrove — McKinsey & Company
Toby Syfret — Ogilvy Media Centre
Frank Willis — IBA
David Reich — TMD Advertising Ltd

For further information for booking and enquiries please fill in the form below and return it to:
CSL/BROADCAST
10 Wendell Road, London W12 9RT
Tel: 01 743 3106 Fax: 01 743 1010

Please reserve a place □
Please send me further details □

Name _____
Position: _____
Company: _____
Type of Business: _____
Address: _____
_____
_____ Postcode: _____
Tel: _____ Fax or Telex: _____

GLOBAL FACT FILE

Tel: London 499 1004. Fax: London 355 3182

DISTRIBUTION

MAJESTIC ENTERTAINMENT

MOVIES, MUSIC CARTOONS, DOCUS., SERIES

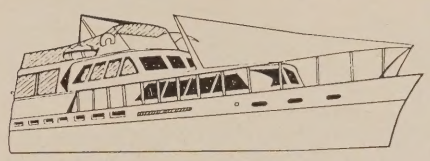
217 W. Alameda Ave., Suite 203
Burbank, CA 91502
818-848-1368
TLX-3781891/MAJ
FAX-818-848-7934
CONTACT: SCOTT HANOCK

NEW WORLD INTERNATIONAL (TV Sales)

130 East 59th Street,
10th Floor,
New York,
New York 10022.
Telephone: (212) 906-9501.
Telefax: (212) 906-9541.
Telex: 428443 LCA UI.

Contact:
Mr. Jim McNamara,
Executive Vice President.

PALLADIUM INTERNATIONAL TELEVISION LIMITED
6 GOODWIN'S COURT,
ST MARTIN'S LANE,
LONDON WC2N 4LL
TELEPHONE:
01-836 0576
FAX:
01-836 4198
CONTACT: MRS BARBARA WEBB



CHARTER YACHT "CASABLANCA"

Available Cannes Film Festival 1990.
Moored, opposite Palais.
Accommodation for six.
Parties for 30-40 people.

Enquiries for 1990 Film Festival or any other charter call:
010-33 9399-4460
010-33 9342-2964

PRODUCTION

DOMINIQUE CURCHOD PRODUCTIONS...

Production,
News,
Crews, and OB vans
in the very centre
of Europe.

P.O. Box 524 · 1211 Geneva 4 · 30, avenue du Mail
Switzerland · TL 4122 / 28 00 00
Fax 4122 / 781 00 82
Telex 423423 att. DCP

PROMOTION

NEW WORLD INTERNATIONAL

(Publicity & Promotion)

1440 South Sepulveda
Boulevard,
Los Angeles,
Califorina 90025-3458.
Telephone: (213) 444-8279.
Telefax: (213) 444-8555.

Contact:
Mr. Jerry Zanitsch,
Vice President

PRODUCTION

PRODUCERS GROUP INTERNATIONAL

Whatever you're looking for in quality music, drama, comedy, documentary, children's, or lifestyle programming, you can expect the best from

PRODUCERS GROUP INTERNATIONAL
199 Avenue Road, Toronto, Ontario,
Canada M5R 2J3
Tel: 0101 416-972-0555
Fax: 0101 416-972-0218
Contact: Charles Falzon at
MIP-TV: Stand 15.17;
Gray D'Albion Hotel

To Advertise
Call
Debbi Kemp
on
01-499 1004

INTERNATIONAL E·V·E·N·T·S

January 16-19, 1990.	**New Orleans, USA.** NATPE International 27th Annual Programme Conference. Contact: Nick Orfanopoulos. NATPE 10100 Santa Monica Bvd. Suite 300, Los Angeles, CA 90067. Tel: (213) 282 8801. Fax: (213) 282 0760.
February 9-20.	**Berlin, West Germany.** Berlin International Film Festival. Contact: K Hoffinger, Budapester Strasse 50, D-1000 Berlin 30. Tel: (30) 254 89225, Tlx: 185255 Fest D. Fax: (30) 254 89249.
February 11-16, 1990.	**Monte Carlo, Monaco.** International Television Festival of Monte Carlo. Contact: Ms J. Berti. Tel: (33) 93 30 42 27.
February 24.	**Zagreb, Yugoslavia.** Zagreb World Festival of Animated Films. Contact: Borivoj Duvnikovic. Nova Ves 18, 41000 Zagreb. Tel: (041) 271355. Fax: (041) 275 994.
March 18.	**London, UK.** BAFTA Television Production and performance awards ceremony. Contat: Tony Byrne. 195 Piccadilly, London W1V 9LG. Tel: (01) 734 0022. Fax: (01) 734 1792.
April 9-11, 1990.	**London, UK.** Cable & Satellite. National Hall Olympia, London W6. Contact: 01-486 1951.
April 20-25	**Cannes, France.** MIP TV. Contact: M Xavier Roy (Chief Executive), 179 Avenue Victor Hugo, 75116 Paris. Tel: (1) 45041403. Fax: (1) 47559122. Telex: 630547 MIDEM.
April 22-25	**London, UK.** Visual and Audio Exhibition. Contact: Yvonne Chapman, EMAP McLaren Exhibitions Ltd, Beech House, 840 Brighton Road, Purley CR2 2BH. Tel: 01-6608008. Telex: 946665.
April 20-29	**Texas, USA.** 23rd Houston International Film and TV Festival. Contact J Hunter Todd, PO Box 56566, Houston, Texas 77256. Tel: (713) 9659955. Fax: (713) 9659960. Telex: 317876 WORLDFEST HOU.
May 9-15	**Montreux, Switzerland. Golden Rose of Montreux TV Festival. Contact: Jean Luc Balmer, Swiss Broadcasting Corporation, PO Box Ch 3000, Berne 15. Tel: 31439111, Telex: 33161.**
May 27-June 1	**Finland.** Nordic Screenings. Contct: Julia Vakkuri, YLE. Tel: 4012403. Fax: 358 01525148.
June 3-9	**Alberta, Canada.** Banff Television Festival. Contact: Jerry Ezekiel, Box 1020, Banff, Alberta, TOL OCO. Tel: (403) 7623060. Fax: (403) 762 5357. Telex: 03822804.
June 5-13	**Munich, West Germany.** Prix Jeunesse. Contact: Eberhard Hauff, Filmwochon GmbH, Turkenstrasse 93, 8000 Munich 40. Tel: (89) 38190417. Telex: 5 214674.

While every effort is made to ensure accuracy. TV World cannot be held responsible for errors in this.

In next month's TV World

Special Regional Report: France
Hidden Camera TV: Making fools of the public is back!
South Africa: Who watches what, who sells it, and how.

Monte Carlo Special issue: out February 11

O·U·T-T·A·K·E·S

AS we examine the global appeal of soap operas in this issue, Out-takes decided the time was right to look behind the cameras and find out what the stars earn for their regular appearances.

Top of the lot is — surprise surprise — old oil-slick himself, *Dallas's* J.R. Ewing, played by Larry Hagman. Hagman rakes in a mere US$2.3 million annually — and that's just for his acting. On top of that he receives fees for his executive producer role on *Dallas*, as well as residual payments from repeats and foreign sales.

The UK's top earner is Julie Goodyear, who plays Bet Gilroy, the landlady of the Rovers Return pub in *Coronation Street*. Her annual salary from Granada TV is £110,000 (US$170,000).

In Australia, *Neighbours* star Kylie Minogue was earning US$310,000 from her appearances in the show, before she quit last year.

And in Brazil, a top novela actress such as Betty Faris who appears in Globo's *Tieta* earns around US$2,000 a month. It might not sound much to you, but that's the annual combined earnings of a small village in the Amazon.

□ □ □

WHO was it that insisted on no wine being available during the Emmy Awards in New York? Thirsty guests polished off the two bottles per table almost before everyone had taken their seats, but the waiters steadfastly declined all appeals (including a sizeable bribe from one table) to bring more while the ceremony was in progress. Surely the great and the good of our industry can be trusted not to throw the bread-rolls around? CBS's Don Wear was in fine form directing people to their tables, complete with a portable phone, but as soon as the awards commenced he was nowhere to be seen. In fact he was back-stage, putting duty before pleasure and looking after the two pouting Penthouse Pets who had been hired to assist Benny Hill in his prize-giving. CBS execs, we are told, drew straws over who was to have this onerous task, and poor old Don lost.

□ □ □

RAI Television of Italy had the job of televising the match draws for the soccer World Cup, and pulled out the big guns of Pippo Baudo (Italy's Mr Television) and Sophia Loren to do the annoucing. Curiously, Baudo got Miss Loren to write her prediction of the winner of next year's tournament and seal it in an envelope. Why? Is she an expert predictor of soccer results? If she gets it right, then what? Does she win something? Another new car, perhaps? None of these riddles comes close, however, to the big question of the night: why did Pavarotti have to mime his song?

□ □ □

Copyright Globe Trotter Network, all rights reserved

DISCOVERIES UNLIMITED

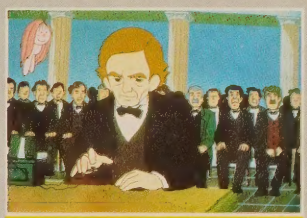
AN ANIMATION SERIES OF 52 HALF HOURS
PRODUCED BY GLOBE TROTTER NETWORK
THE FIRST ENTERTAINING TV & VIDEO ENCYCLOPEDIA

NEW

EVERYTHING YOU WANT TO KNOW ABOUT:

GALILEO/The Solar System • DARWIN/ Species Evolution • MORSE/the Telegraph • A.G. BELL/The Telephone • STEPHENSON/ /the Steam Engine • EDISON/Electrical light • History of PHOTOGRAPHY (Niepce, Daguerre, Talbot, Eastman) • PASTEUR/The Vaccine • FLEMING/Discovery of Penecillin • TSIOLKOVSKI/Birth of Space Age • WRIGHTS BROTHERS/The Birth of Aviation • WEGENER/Continental Drift • Everything about VOLCANOS (Pompei) • COUSTEAU/ Exploring the Oceans • In Search of the NORTH POLE (with PEARY) • In Search of the SOUTH POLE (with AMUNDSEN) • In Search of Space & Universe • Why the DINOSAURS disappeared? • LIGHTS • Measuring Time • Origins of Words and Letters • CHAMPOLLION/Hieroglyphic writings • PYRAMIDS • GUTENBERG/ The Printing Press • Everything about COMPUTERS • ROBOTS • TELECOMMUNICATIONS • SATELLITES • SPACE SHUTTLE • Metals • Nuclear • Solar • Wind • Sea ENERGY • PETROLEUM • and more to come...

GALILEO



MORSE

SATELLITES

(DAGUERRE) PHOTOGRAPHY

EDISON

VOLCANOS - POMPEI

DARWIN

GUTENBERG

Worlwide sales:

PARIS TOKYO BRUSSELS NEW YORK

GLOBE TROTTER NETWORK

BRUSSELS NEW YORK PARIS TOKYO

37 rue Lafayette 75009 Paris France Tel: 1/42 80 56 54 Fax: 1/48 78 04 23 Telex: 642504F

889 Broadway (Suite 3C) 10003 New York - N.Y. USA Phone (212) 334 84 65 Fax: 212/941 62 56

What will you say when you find what you're looking for?

EUREKA!

FEATURE FILMS - MADE FOR TV MOVIES
TELEVISION SERIES - SPECIALS
DISTRIBUTION - VIDEO - CO-PRODUCTION

eureka productions

9 BOULEVARD MALESHERBES, 75008 PARIS
TEL: (331) 47429800 TLX: 640971
FAX: (331) 47423813